DOCUMENT RESUME

ED 262 636 FL 015 312

AUTHOR Westphal, Patricia B., Ed.
TITLE Meeting the Call for Excellence in the Foreign Language Classroom. Selected Papers from the 1985 Central States Conference on the Teaching of Foreign Languages.
PUB DATE 85
NOTE 159p.; For individual papers, see FL 015 313-329.
AVAILABLE FROM National Textbook Company, 4255 West Touhy Avenue, Lincolnwood, IL 60646-1975.
PUB TYPE Collected Works - Conference Proceedings (021) -- Reports - Descriptive (141) -- Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Class Activities; *Classroom Techniques; College School Cooperation; Computer Assisted Instruction; Creativity; *Cultural Education; Culture; Gifted; Immersion Programs; Inservice Teacher Education; Instructional Materials; Interdisciplinary Approach; Language Proficiency; Languages for Special Purposes; Listening Comprehension; Mnemonics; Program Administration; Second Language Instruction; Teaching Assistants; Teaching Methods; Testing; Weekend Programs
IDENTIFIERS *Excellence (Quality)

ABSTRACT

Selected papers from the 1985 Central States Conference on the Teaching of Foreign Languages include: "Research in Creativity and Its Application in the Classroom"; "Teaching Language Through Comprehension"; "The Testing of Proficiency in Listening Comprehension: Guidelines for Teaching"; "Who Should Be Asking the Questions in the Second Language Classroom?"; "Foreign Language for the Gifted: Extending Cognitive Dimensions"; "Memory Hooks and Other Mnemonic Devices: A Brief Overview for Language Teachers"; "Teaching Geography to First-Year Students: Lesson Plans Using More than Maps"; "Increasing the Functional Culture Content of the Foreign Language Class"; "Contemporary Culture: A Model for Teaching a Culture's Heritage"; "Foreign Languages for Business: Career or Culture?"; "From Grave Rubbings to Maximilian's Journey"; "Tools for Creating Foreign Language CAI"; "Maximizing Consumer Video"; "Let's Have a Foreign Language Festival...A Big One!"; "Immersion Weekends: The Next Best Thing to Being There"; "Central Indiana's Foreign Language Collaborative: A NEH Experiment"; and "The French Language Teaching Assistant Program: Pedagogical Techniques and Administrative Problems." (MSE)

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Report of Central States Conference on the Teaching of Foreign Languages

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Meeting the Call for Excellence in the Foreign Language Classroom

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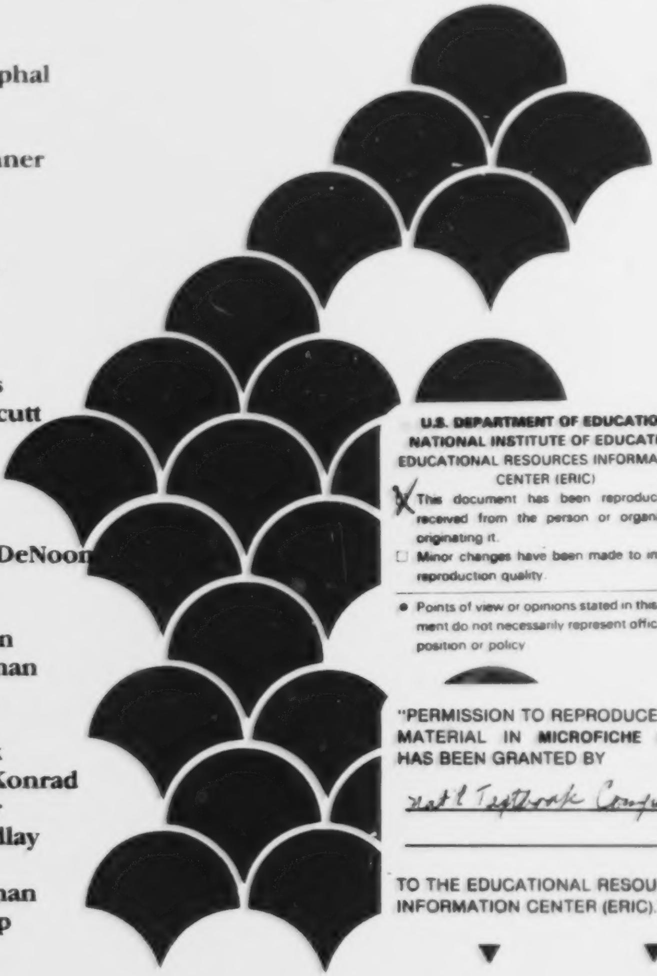

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Published by National Textbook Company NTC

Meeting the Call for Excellence in the Foreign Language Classroom

Selected Papers from the 1985 Central States Conference

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FL015312

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Preface

The President's Commission on Education began a series of studies that already have benefited foreign language education. A new public interest and emphasis on foreign languages has created increased enrollments, new foreign language requirements, and a demand for foreign language teachers. This renewal brings mixed blessings to our profession. As we appreciate the new-found interest, we are faced with the public challenge to provide programs in our field that meet national needs. Contrary to previous promises of fluency after a four-year high school program, we must set goals and make educational promises that are reasonable.

The theme for the 1985 Central States Conference on the Teaching of Foreign Languages, "Focus on Quality: Creative Foreign Language Education," presents two challenges. First, the goals that we and society set will be achieved by focusing on quality. Second, in order to provide a quality education in today's fast-changing society, teachers must use their creative talents.

Creative effort is necessary for quality education. The probabilities are high for a number of changes in the next few years: students will be both younger and older, the emphasis on oral proficiency will be greater, the class environment will change, and technology and computer usage will require different teaching skills and curricula. In addition, the communicative requirements of world citizens will expand, knowledge of cognitive styles will become more important to teachers, proficiency of teachers and students will be tested, and the researchers in our field will continue to produce new findings.

This conference was designed to help teachers prepare for the future by emphasizing quality education and stimulating their own creative abilities. A commitment to educational excellence can only be provided by teachers with a commitment to individual excellence.

Jody Thrush
1985 Program Chairperson

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Introduction

Patricia B. Westphal
Drake University, Des Moines, Iowa

The papers collected here represent a few of the more than seventy presentations that made up the program of the 1985 Central States Conference on the Teaching of Foreign Languages, but they reflect the breadth and width of the vigorous thinking and discussion that characterizes our profession today.

As usual, the 1985 proceedings book is highly practical, stressing heavily the specifics that make it possible to draw on the varied experiences of the authors. But there is also room for theory.

Barbara Snyder's article is most closely related to the conference theme, "Focus on Quality: Creative Foreign Language Education." She reviews the research that tries to define creativity and then gives us many novel ideas for encouraging it in our students.

Harris Winitz, Paul Garcia, and Renate Frick continue in the theoretical vein, making a strong case for the primacy of listening in second language acquisition. Their work suggests the need for some radical revisions of our traditional curriculum. In a less revolutionary mode, Charles James also stresses the importance of listening skills, especially as they relate to the Proficiency Guidelines.

The next two papers deal with broad methodological topics. Allen Honeycutt and Nile Vernon have compiled a large number of techniques for getting students to take the initiative and "pop the question." Alan Garfinkel and Mary Prentice recommend ways to challenge gifted learners, but as they point out, their suggestions are relevant for teachers at all levels.

More specific techniques are the mnemonic devices reviewed by Martha Nyikos, and the lesson plans for an extended geography unit developed by Diane DeNoon.

There are four articles focusing on various aspects of the teaching of culture. Emily Spinelli uses the concept of function to link language and culture in beginning level courses. Tom Carr suggests using the techniques we have developed to teach patterns of everyday life for teaching history, art, and literature as well. Sanford Dugan sees in courses in foreign language for business an opportunity to instill the humanistic values we normally associate with the teaching of culture. Elizabeth Hoffman and Michael Young show how they used their whole community as a laboratory in which their students did interdisciplinary research.

As 1985 Program Chairperson Jody Thrush points out in the Preface to this book, creative approaches will have to consider technology. Sue Otto and James Pusack present a lucid discussion of the alternatives available to teachers who want to create computer programs for their own use. Karl-Ludwig Konrad shows us how to take advantage of the rapidly expanding world of video recording, giving his recommendations for "bridging the gap" between foreign and domestic video recordings.

Two papers reach beyond the classroom to give students and teachers language experience. James Becker and Rosa-Maria Findlay describe a mammoth one-day festival, and Bettye Myer and Cheryl Wellman share their plans for an immersion weekend.

Another way to give teachers a chance to grow is reported by Thomas Alsop, Clayton Baker, and Daniel Briere. They participated in an effort to encourage collaboration among central Indiana foreign language teachers at all levels. Although their work was part of an NEH grant, their ideas on how to begin will be useful even to those who have no outside funding.

A proposal for easing the staffing problem that afflicts many small colleges relies on using teaching assistants from abroad. Kenneth Gordon carefully details the pros and cons for the college level, but his article has parallels for the high school teacher considering a foreign teaching assistant.

As we continue toward the end of this school year and toward many school years to come, may we continue to seek answers and be open to new ideas and solutions even though we know *the* answer does not exist.

1

Research in Creativity and Its Application in the Classroom

Barbara Snyder
Normandy High School, Parma, Ohio

What Is Creativity?

There is a consensus that "no fully matured, comprehensive theoretical statement has been developed which is directed specifically toward creativity."[1] Creativity has many definitions, however. Bloomberg, a well-known expert on creativity, states:

> The most impressive feature characterizing the area of creativity is its diversity. . . . In fact, controversy exists over the meaning of creativity. One observer judges the locus of creativity to be attributes within the person; another considers tangible products as the only viable means by which creative activity can be evaluated.[2]

Strasheim defines creativity as a response to a need: "Creativity is subjective, the end product of *one individual's* ambition and/or curiosity and *his* need to express that curiosity and/or ambition."[3] She distinguishes between creativity and innovation and says that the truly creative person is "one in a thousand—if not a million."[4] Birkmaier believes, however, that everyone possesses creative abilities to some degree. She includes "adventurous thinking or imaginativeness, an insatiable curiosity, getting away from the main track, being open to experience, permitting one thing to lead to another, discovering, innovating, and inventing"[5] as components of the creative process.

Mott presents another view of creativity as "magic in the mind,"[6] which she explains as "the broadest interpretation of creativity: the power

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to develop to the fullest all abilities, those that are known and those that are hidden; in other words, to be all that one can be."[7] Mott includes among creativity's components the ability to wonder, to be surprised and puzzled, to see what others have seen and to respond differently.

Hampden-Turner sees creativity this way:

> At the level of the creative mind the capacity to combine, recombine and reorganize received information and mental structures is explored, along with those syntheses which are more than the sum of their parts. The creative mind transcends mechanism.[8]

Guilford, who initiated the modern study of creativity with his well-known speech on the topic in 1950, developed the Structure-of-the-Intellect (SI) model in which 250 factors are identified, each representing a different mental process.[9] He believes that all of these factors may make a contribution to creativity at some time or place. Bloomberg states that "Guilford has contributed two important hypotheses concerning creativity: that (a) it is unrelated to intelligence and (b) it is a multidimensional variable."[10]

Why Are We Creative?

One explanation provided to account for creativity is hemisphericity of the brain, the theory that various abilities are located in one hemisphere of the brain or the other, and that each hemisphere has its own unique information-processing rules. The left brain is apparently characterized by verbal production, linear thinking, analytic thinking, rational thinking, time-orientation, and attention to details. The right brain is apparently characterized by visual-spatial ability, synthesis, parallel thinking, affective thinking, intuitive thinking, imagery, and attention to the whole.[11] Gowan, for example, believes that imagery in the right hemisphere produces creativity.[12] Nebes[13] recognizes the complementary nature of the skills of the left and right brains. Although the right brain deals with the visual-spatial and imagery aspects of language, and the left brain deals with the temporal and grammatical aspects of language, a helping relationship occurs between the halves of the brain.

Another explanation of the creative process is that creativity results from divergent rather than convergent thought processes. If intelligence and creativity are widely used terms to describe the mind, convergent thinking and divergent thinking are terms often used to describe the cognitive processes. According to Guilford,[14] for example, the major component of creativity, though not the only one, is divergent production. Divergent production emphasizes the variety and quantity of information generated; it is often contrasted with convergent production that emphasizes a search for a single, previously determined answer. Divergent thinking is clearly different from intelligence as measured by IQ tests: IQ tests measure convergent processing, the ability to produce a single correct answer.

Numerous studies have been conducted to investigate brain functions in general, and cognitive processing in particular. The following section presents just a few of the studies related to creativity.

Research in Creativity

According to Bogen, numerous scholars have concluded that individuals "commonly employ two different *kinds of intelligence* or *modes of knowing* or (in a more modern vocabulary) two different *sets of information-processing rules*."[15] Bogen points out that classifying intelligence in two dichotomous categories has the important advantage of conforming to the physiology of the brain. Mental activity seems to occur in the right or left side based on the kinds of tasks that each side is able to perform. Haggard and Parkinson, [16] for example, found that a subject's identification of the content of a speech sample was processed by the left brain, but the perception of the emotional tone of the same speech was processed by the right brain. Bever and Chiarello[17] found that melodies are recognized by the left brain in most subjects but by the right brain in subjects with a moderate amount of musical training. Foss and Hakes conclude that "these and a number of other findings suggest that the nature of the hemispheric difference lies not in the stimuli the subjects are processing, but in the kind of processing they are performing."[18]

There is evidence that these different kinds of processing are a significant factor in learning. Craik and Lockhart,[19] for example, introduced the concept of levels of processing, which implies that the deeper the rehearsal during learning, the better and more durable the learning. Depth in their experiments was defined by the degree of semantic involvement. During subsequent experiments by Craik and Tulving,[20] one group of subjects was asked to attend to the physical nature of words by noting whether or not they were capitalized (shallow processing). Another group attended to phonemic differences by judging whether or not words rhymed (intermediate processing). A third group processed words semantically by deciding whether the words fit into sentence blanks (deep processing). The results indicated that recall of words and semantic processing were positively related.

There are indications, however, that more than just semantic meaningfulness may be involved in the processing. In a study by Kolers,[21] subjects who read sentences upside down were able to recall more than those who read normal typography. Kolers suggests that students remember what is novel because it is analyzed more. In an effort to clarify "depth," Craik and Tulving performed a number of other experiments in which variables such as time, incidental versus instrumental conditions, laboratory versus classroom location, and motivation were manipulated. They conclude:

> It is abundantly clear that what determines the level of recall or recognition of a word event is not intention to learn, the amount of effort involved, the difficulty of the orienting task, the amount of time spent making judgments about the items, or even the amount of rehearsal the items receive (Craik and Watkins 1973); rather it is the qualitative nature of the task, the kind of operations carried out on the items that determines retention.[22]

Perfetti agrees and states that "memory is a function of encoding context rather than task orientation."[23]

One type of context that has been investigated is that of subject-generated associations (mediators). Various studies suggest that mediators will enhance learning.[24] Bobrow and Bower[25] found when subjects were asked to make up their own mediators to help remember lists of paired associate words, learning was much better than when researchers gave them a sentence. In another study by McFarland, Frey and Rhodes,[26] subjects either judged if an experimenter-generated word fit a specific context or they generated their own word to fit the context. Subject-generated associations proved to be the most potent. Craik and Tulving suggest that "subjects remember not what was 'out there' but what they did during encoding."[27]

If Craik and Tulving are right about the nature of the encoding task, what students *do* during encoding is important. And if different kinds of cognitive tasks are performed by different parts of the brain, then it is appropriate to consider research that has investigated different kinds of learning tasks.

While distinctions between convergent and divergent thinking and between right and left brain processes refer to cognition in general, similar constructs may also be necessary for an understanding of the foreign language acquisition process. The next section looks at foreign language research related to creativity, and at foreign language research dealing with different kinds of learning tasks.

Foreign Language Research

In a study designed to find factors related to communicative competence, Bartz[28] found that two measures of fluency, two measures of flexibility, and six measures of originality significantly correlated with productive skills in communication in German. In other words, creativity factors and communicative factors were found to be related.

In a study by Giora,[29] activity in the right hemisphere of the brain was found to be related to speaking and very specifically to pronunciation ability. Krashen cites a study of adults in which it was found that "successful foreign-language students who were taught by an analytic, heavily deductive method of learning Spanish (explicit rules preceding practice) were predominantly [left-brain dominant], while a group of students who were successful at a more direct conversational, inductive approach did not have a preferred direction."[30]

Another report appears at first to be unrelated to creativity. To study the effects of a contextual visual on listening comprehension at two levels of proficiency, Mueller[31] gave one group of German students a visual before a listening passage; another group saw the visual after hearing the passage; and a third group only heard the listening passage. The beginning students who saw the visual before hearing the passage substantially increased their ability to recall what they had heard, and the students who saw the visual after the listening passage also recalled more. This effect was not evident, however, among more proficient students. As possible explanations of the results, Mueller suggests that the visual serves as an advance organizer which heightens student interest. Mueller does not suggest hemisphericity as an explanation; nevertheless, since the visual would activate the information-processing specialties of the right brain, it appears that the task appealing to both hemispheres results in the greater recall of information. This is especially true for beginning language students who may still be limited by the grammatical aspects of the language and who may be unable otherwise to utilize right-brain capabilities.

In an experimental study[32] designed to investigate the role of creativity in learning foreign language vocabulary, two randomly selected groups of students were given tasks that required different types of cognitive processing in order to learn new vocabulary. One group was given vocabulary practice tasks requiring convergent processing, and the other group was given vocabulary practice tasks requiring divergent processing. The latter performed significantly better than the former on a recall measure.

Another finding in the same study seems to confirm part of Frymier's[33] theory. He suggests that students who are "low" in creative characteristics need materials that are "high" in such characteristics to learn best. In the aforementioned study of convergent and divergent processing, a group of low-intelligence students showed the greatest increase in learning by using the divergent tasks.

The studies in psychology, language, and foreign language cited above (and others) suggest that it is the qualitative nature of the task, what a student does while learning, that is important. Utilizing information-processing capabilities of both sides of the brain appears to be more effective: creativity, therefore, plays an important role in learning. The following section provides examples of the kinds of exercises and activities that, through creative cognitive processing, result in superior performance. Examples are from a food unit, but may be adapted to other vocabulary and grammar topics.

Creative Use of Language in the Classroom

Creativity is a multidimensional variable. One of its specific dimensions is semantic content: realistic content (expected information) versus imaginative content (novel information, the kind that leads to imagery, or that results in humor, surprise, or wonder).

Realistic: What color are the following foods?
Imaginative: What foods would you use to decorate a Christmas tree? to flavor your pens? as a hobby?

Another dimension is that of cognitive processing: convergent processing (seeking a single, predetermined correct answer) versus divergent processing (seeking multiple, open-ended answers):

Convergent: What common vegetable is orange?
Divergent: You are a famous chef. What are your favorite foods to serve?

If both dimensions (content and processing) are considered, the following combinations are possible.

Convergent Realistic (CR) Divergent Realistic (DR)
Convergent Imaginative (CI) Divergent Imaginative (DI)

The following examples compare how language is used in typical materials (CR and occasionally DR), and how it may be used in creative materials (CI and DI).

Set A: True/False
- **CR** An apple is a fruit.
- **CI** Banana soup is very popular.

Either/Or, Agree/Disagree
- **DR** Tomato soup is better than vegetable soup.
- **DI** Blue tomatoes have lots of vitamins.

Set B: Multiple Choice (One answer is correct.)
- **CR** What food is a dessert?
  a. onion b. cookies c. seafood
- **CI** What would you feed a fantastic teacher?
  a. apple b. spinach c. butter

Multiple Choice (Choices are provided, but none is "correct.")
- **DR** Which food is a good dessert?
  a. ice cream b. cookies c. cake

DI What would you feed to a hungry robot?
a. candy and cookies
b. ham and eggs
c. hamburger and fries

Set C: Fill in the Blank/Completion

CR A ____ is a yellow fruit.
CI The moon is made of green ____.

Fill in (Multiple answers are possible.)

DR Juice can be made from ____.
DI ____ is really good to eat before a test.

Set D: Matching

CR	A ____ is a vegetable.	banana
	A ____ is a fruit.	juice
	______ is a drink.	ice cream
	____ is a dessert.	pea
CI	An ____ a day keeps the doctor away.	onion
	An ____ makes you cry.	orange
	An ____ is named Humpty Dumpty.	apple
	An ____ is a Florida favorite.	egg

Sentence Builder

DR		chicken	for breakfast
		cereal	for lunch
	We eat	soup	for supper
		potatoes	for a snack
		cookies	
DI		carrots	on a desert island
		cheese	at midnight
	I want	shrimp	when I'm lonely
	to eat	apples	when it snows
		tomatoes	before English class

Set E: Question-Answer (There is a correct recognized answer.)

CR What fruit is purple?
CI According to Dr. Seuss, what foods are green?

Question-Answer (The answer is open-ended.)

DR What are your favorite foods?
DI If you were a famous biologist, what new foods would you develop?

Set F: Lists (There is a limited number of correct answers.)

CR Make a list of vegetables.
CI Make a list of things to put in sandwiches.

Lists (Possibilities are open-ended.)

DR List the foods that you eat on vacation.
DI List the foods that you would take on a five-year trip to Mars and back.

Set G: Classifying (Group the foods into categories.)

CR	Fruit, Vegetable, Meat	peas, pork
CI	Summer, Winter, Special Occasion	strawberries
DR	Delicious, Bland, Terrible	corn, steak
DI	Unusual, Useful, Attractive	grapes, ham
		tomatoes,
		chicken, etc.

Set H: Illustrations

CR Illustrate dialogue lines.
CI Make a food ad.
DR Illustrate your favorite meal.
DI Show unusual uses for food: a T-bone on a black eye, William Tell's apple, a car that's a lemon.

Creative Classroom Contexts for Use of Language

Jenkins explains quality of processing by using the term "contextualism." He makes the point that "what memory is depends on context."[34] The quality of an experience results from the "interaction of the experiences and the world, that is, the interaction of the organism and the physical relations that provide support for the experience."[35] Kolers believes that we remember remarkable amounts of detail regarding events:

> We may remember not only what we read, but where on the page we read it, the color of the book's binding, whether it was in one language or another, and perhaps the weather at the time of reading and the lighting level of the room . . .[36]

Because everything that is out there may be noticed, analyzed, or utilized by the brain, the entire context is important in learning; thus, the physical classroom context in which the language is used is also very important. Students must have creative contexts in which to use language.

In a typical classroom context, cues such as those in the convergent and realistic examples above are given by the teacher to a whole class so that one student at a time may answer. Or they may be given to the students in writing to do for homework. Occasionally, there are personalized questions so that divergent realistic examples are possible: *e.g.*, What do you like to eat for lunch?

Creative classroom activities are those that transcend mechanism. They allow students to use language meaningfully, have fun, express their feelings, ideas, and conclusions, or be interested in the feelings, ideas, and conclusions of others. They enhance student language practice and also encourage the use of various brain capabilities.

Even convergent realistic materials may be utilized more effectively in a creative setting. A number of games, for example, provide creative classroom contexts: bingo, concentration games, dice games, magazine scavenger hunts, twenty questions, charades, etc.[37]

Real use of language is divergent, however, so that students need situations for expressing their own ideas. There are numerous "partner practice" activities that provide such opportunities: (a) student partners may share a list of ideas and get each other's reactions;[38] (b) student partners may ask each other questions in a mini-interview and be responsible for reporting the answers; or (c) students may make up true-false statements, and present them orally to a partner, recording all responses.

Activities that involve real language as well as whole-brain processing are the "hands-on" activities. (The tactile sense is important to the right brain.)

1. People love to talk on the phone (especially teenagers). Use of full-sized toy telephones allows students to relax and talk more naturally.

2. Even students that don't like skits usually don't mind doing a skit with a puppet, and student-prepared conversations improve substantially when the puppets are doing the talking.
3. Using realia from other countries and the teacher's slides allows students to visualize a more appropriate context for dialogues, for partner practices, and even for drill lines.
4. Simulations such as setting up a market provide a creative context in which to practice language.

Finally, activities that allow students to create products may also help them in language creativity:

1. Students may illustrate vocabulary words and phrases on flashcards, posters, on the board, or on transparencies.
2. Students may practice verb forms by drawing and illustrating time lines of their lives, a year in their lives, or a historical period of the target culture.
3. Students may draw appropriate pictures and label them or write about them. Monsters from outer space, for example, may be drawn and described in a vocabulary unit including parts of the body.
4. Students may make their own props. They may, for example, (a) paste pictures of food on paper plates for a restaurant simulation, an oral report to a partner, or to accompany a written description of the meal they've "prepared." (b) Students may make calendars including days of the week, months of the year, and labeled illustrations. They may personalize them even further by including birthdays, appointments, etc. (c) Students may prepare their own puppets.
5. Students may prepare items for graffiti boards on 5 x 8 index cards or 8½ x 11 colored paper. The topic may be vocabulary, examples of grammar such as illustrated sentences containing an irregular verb or verbs, or careers or culture. The teacher may then select the best student examples to display.
6. Students may draw, design, color, cut, and paste. Students may design stationery on which to write letters to students from another school. They may design creative photo albums for a unit on family and friends. They may prepare all kinds of greeting cards.

First-year students may "color-by-Spanish" if the colors are coded in the target language.

These are but a few of the numerous activities that encourage creative use of language in the classroom. Activities that allow students to feel comfortable expressing their ideas and use divergent answers are creative contexts. Activities that allow students to manipulate objects, to act out, and to visualize are creative contexts. It is these student-centered activities (creative classroom contexts) that provide meaningful language-processing experiences and improved learning for students. How fortunate it is that what provides better learning is also interesting and exciting.

Notes

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2
Teaching Language through Comprehension

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Straight[1] commented that "it wasn't until the '70s that a full-fledged 'comprehension approach' to language instruction emerged. . . . In the early '80s this approach has come to occupy a prominent though not yet dominant position in the field. . . ." The basic principles of the comprehension approach will be reviewed in this chapter, but its primary focus will be to detail procedures of teaching at the early, intermediate, and late stages of language training. In addition, the results of an investigation of college students learning German through the comprehension approach will be summarized.

Theoretical Considerations

In the comprehension approach, the major procedure of training is to provide students with comprehensible input. Students' sole responsibility is to understand the input. On the surface, this training procedure may appear simplistic: students are not held responsible for grammatical rules nor are they required to speak. It may seem to be a method that emphasizes one skill—listening—in that speaking, reading, and writing are not taught.

Comprehension training, however, does not ignore traditional aims of language instruction. Speaking, reading, and writing are important aspects of the comprehension approach, but these skills are not taught according to traditional formats. The primary aim of the comprehension method is to encourage nucleation of the foreign language, at which point students will have sufficient knowledge to acquire the skills of speaking, reading, and writing.[2]

Nucleation, a term originally provided by Pike[3] to refer to crystallization or the learned organization of the rule system of a language, is a concept that cannot be easily illustrated. Nucleation refers to a specific point in the learner's acquisition of a language when seemingly independent parts fit together and form a logical and cohesive whole without the learner necessarily knowing why. Our working definition of nucleation is that it is when the language learner has fluent understanding of standard, nontechnical, conversational speech. We recognize, of course, that this working definition is not particularly easy to assess since language tests do not address this issue.

Nucleation does not always guarantee correct syntactic usage, nor does it imply that the learner has a vocabulary comparable to the average native speaker. Furthermore, the vocabulary items of the native speaker and the language learner do not necessarily share the same semantic space. Nucleation implies only that the language learner can follow conversation well, and can fill in or ask for clarification when a word or concept is not understood to produce near native comprehension. Nucleation means that the language learner understands more than the gist of a conversation. He or she is a fluent understander of the foreign language.

Prior to nucleation, students can talk, but they will not have command of complex structures and cannot carry on a conversation beyond that of describing elementary events. They will be unable to express concepts that involve emotion, opinion, reference, and explanation. Beginning students who use language rules well in a class for which the objective is to write syntactically correct sentences have not nucleated. They are unable to use rules correctly in conversation despite their frequently correct use of grammatical rules on written exercises. Subsequent to nucleation, individuals can make their intent understood, define concepts, and talk about abstract events, although errors of pronunciation, syntax, semantics, and pragmatics will continue.

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Premises of the Comprehension Approach

The primary purpose of the comprehension approach is to enable students to achieve nucleation most effectively. Within this framework a second language is acquired through activities similar to that of a native language.[4] Native speakers formulate sentences without consciously editing output, a process Krashen calls *monitoring*.[5] Monitoring can usually be applied only to the most obvious syntactic structures. For this reason, students who utilize a grammatical approach to language learning can learn most of the customary 40 to 50 syntactic principles of beginning foreign language texts with some degree of success,[6] but they cannot apply them easily in speaking or listening.

The syntactic principles of generative grammars, which are not included in beginning foreign language texts[7] cannot be brought to conscious awareness easily. Also, semantic and pragmatic principles, and their interrelationship with syntactic principles are not easily accessible.

Conscious monitoring of output according to memorized paradigmatic routines may interfere with language acquisition. Several investigations support this position. First, students have difficulty using conscious and unconscious methods of instruction simultaneously or in tandem.[8] This finding suggests that bringing rules to conscious awareness can impair the effective utilization of subconscious language routines. Second, there may be a natural order of acquisition for language structures that is uncorrelated with the order in which they are taught. Krashen has provided a review of investigations in which the order of appearance of grammatical features for second language learners has been investigated.[9] In general there is a high degree of consistency among adults in the order of appearance of particular grammatical structures. When comparisons can be made, there is also a high degree of uniformity among speakers of different languages.[10] These findings suggest that there is a natural order in the acquisition of language structures for second language learners, as has been observed for first language learners. Of particular interest is that this natural order prevails although it does not correspond to the order in which grammatical structures are taught in the classroom. One explanation for this natural order of grammatical structures is that language acquisition is a creative process largely governed by implicit problem-solving mechanisms independent of conscious monitoring and learning.

Teaching procedures of the comprehension approach focus on strategies that encourage implicit or nonconscious language learning. It is reasoned that implicit processing will effectively lead to nucleation. The major method involves providing comprehensible input, that students can easily understand.[11] In this approach, the student may derive grammatical structures without conscious awareness by listening to sentences presented in meaningful contexts.

The premise that teaching language through comprehension is effective was first introduced by Asher, whose experiments,[12] along with those of other investigators,[13] provided evidence that acquisition is rapid in the beginning stages of language learning. No experiments have been conducted which demonstrate conclusively the superiority of the comprehension approach. However, we will report the results of an experiment which do demonstrate considerable success with this approach over a period equivalent to two years of college study.

A second premise of the comprehension approach is that speaking should not be taught—it will develop as the individual acquires knowledge of the foreign language. Speech development seems to lag behind comprehension.[14] This developmental sequence (first comprehension, then speech) occurs in first language acquisition as well as in second language acquisition if it takes place in the environment of the second language.

Unlike other methods of language instruction, the comprehension approach does not change this natural relationship between comprehension and production by forcing students to speak at the outset. Exercises such as dialogue memorization, conversation practice, recall of isolated words, words in sentences or full narratives, and imitation drills are not used as teaching techniques prior to nucleation.

In the comprehension approach, speaking is not given attention directly. At first students will say little since their attention is on comprehending the language they hear. Gradually, as they begin to understand the second language, they will say single words and short sentences, although their pronunciation and grammatical usage may not be correct. What they say is not ignored, however, as the instructor responds appropriately to the communicative intent of each utterance.

Within the context of comprehension training, the amount and complexity of student speech gradually increases. The teacher must be willing to accept errors without correcting them, responding in a communicative way to each effort. Student speech does not dominate the classroom. Prior to nucleation, the total amount of verbal output by the students usually does not exceed 20 percent, and it does not even reach this level until the later stages. In the beginning we recommend that students' entire attention be focused on listening. We have found that they begin to talk at different times, and the amount they say will vary somewhat. They usually begin to talk when they are able to retrieve words and generate sentences without effort. The comprehension approach provides the setting for speaking to develop spontaneously.

During the prenucleation stages, speaking is not practiced or forced because students need to hear sounds and words many times before they can say them correctly. When they speak prematurely, incorrect pronunciation and grammatical patterns will be heard by other students who may very well acquire them.

A third premise of the comprehension approach is that vocabulary acquisition is a critical dimension in learning a foreign language. Sentences cannot be comprehended unless the words within them are understood. It is often said that students can function effectively in a foreign language with a few thousand words; we estimate that an adult speaker requires at least 15,000 to 20,000 in order to express mature concepts well.

Specific techniques used in the comprehension approach have been presented in great detail elsewhere.[15] Some traditional teaching techniques may be used, though at different stages. In the postnucleation stage of comprehension training, students prepare speeches and write themes. The instructor corrects errors in pronunciation, grammar, and idiomatic usage. However, at this point they are like American students in an average high school English class. When they receive instruction in pronunciation or in the use of certain grammatical expressions, they are able to focus their attention on errors because they have already acquired a sophisticated understanding of English. Educated speakers of English do the same with regard to structures such as "whom," "none is," and "It is he." Conscious monitoring of a limited number of rules or expressions does not seriously disturb the automatic processing of language in the postnucleation stage.

During the last few years many writers have commented on the difficulty of modifying interlanguage errors, errors that individuals produce after nucleation has taken place.[16] It is possible that many of these errors are maintained for the following reasons: 1. Students are forced to speak before they have had sufficient auditory exposure to the language, and a full understanding of its underlying phonology has not been acquired. 2. Students consciously use grammatical rules, often applying them incorrectly and too generally. 3. Students derive implicitly incorrect grammatical rules because they have not had sufficient exposure to the second language. It is of interest to note that in first language acquisition and for young children acquiring a second language, none of the above appears to apply. Children are not forced to speak, nor are they given speaking exercises. Instead, children's language usage reflects what they understand, and the speech that is requested from them usually reflects what their parents and caretakers assume they understand. Also, grammatical rules are not taught to native language learners or to young second language learners and, therefore, incorrect use of an editorial monitor is not a consideration. Finally, it is generally recognized that first language learners and young second language learners have the opportunity to hear an almost unlimited number of utterances as they are acquiring language.

Stages of Language Training

In our model of language instruction, teaching is divided into the prenucleation and the postnucleation stages. Each of these stages has a beginning and an intermediate phase.

Prenucleation Stages of Training

The beginning or initial phase consists of 200 hours of comprehension training; the intermediate stage may consist of up to about 800 hours of training.

The Beginning Stage. The most critical period of comprehension training is the initial stage. Students must be prepared emotionally and intellectually and the staff must adjust the moods and learning styles of students' diverse personalities to a methodology of silent yet meaningful class participation. Such a beginning course places demands on one instructor, and therefore, we recommend that two teach the intensive course sequence.

In addition to the personal commitment of multiple-hour classes, the staff must adhere to the following set of guidelines.

1. At the outset of the course, teachers' utterances should not exceed seven words.
2. Single words and expressions are to be repeated frequently, making eye contact with several different individuals.
3. When directing students to engage in an activity, keep the commands or directions short; do not give any one student more than three. If the student fails to perform the task as directed, have another carry it out. Then "reenter" the first student with an accomplishable activity so that he or she has a successful experience.
4. Instructor-to-instructor talk should occur continually.
5. Instructors should not perform an activity that a student can do.
6. Responses to incidental activities (sneezing, spilling coffee) are worthwhile—they are learning situations.
7. When a student begins to speak, in sounds, words, or phrases, errors will occur. Do not blot out the message by direct correction; paraphrase correct forms confirming the comprehension of the message.
8. Begin new activities with a brief introduction.
9. Students attempting early speech participation should be acknowledged, but not encouraged. Otherwise, we believe students cease to listen carefully, and rather spend time silently formulating responses and rehearsing their rejoinders.
10. Language activities are "doing activities" and they require relevant kinetic participation by the student. The activity or task is the goal, language is but a strategy to accomplish the objective.

In all instances the target language must be concise, simplified, and repetitive. Visible clues and physical cues directed at the student as well as concrete objects are vital elements of what we term "paralanguage." Without this the comprehension approach could not be carried out. The formulaic expressions (yes/no, salutations) are acceptable low-level intrusions on the students' "code of silence." Indeed, these automatic responses help some students impose silence upon themselves. Nonlinear learning—the relative unimportance of ordering surface grammatical items such as articles and pronouns both in learning tasks and in evaluation—become accepted as the "natural" order of acquisition.[17]

In our intensive language program conducted in the summer of 1983, we set up a series of "modules," most about twenty minutes long. Longer modules would be preceded and followed by shorter ones involving a higher level of student kinetic energy. Each module reestablished and validated the notion that language, when being studied, is not to be studied. Language is the medium through which objectives are met and tasks are performed. An activity may be as simple as the cataloging of boxes into which shoes are placed, or as complex as a chalkboard/slide lecture of Munich, comparing that city with our own.

Space for performing the various modules exceeds the limits of a traditional classroom. We found that a vacant university-owned home of some 2,000 square feet provided room for stimluating activities without impairing individuals' needs for comfort and "private space" or imposing a sense of confinement.

After a brief review of the course, the first order of business was to establish rapport with students. German greetings and introductions and handshaking were modeled with nodding, non-personal touching, and faculty recall of names. Each student created a personalized name tag caricature. The faculty filled the air with reinforcing commentary that involved eye contact and comprehension of the *Sie* (you) form. The tags themselves then served as visuals.

The tasks we devised are as follows: introduction of vocabulary via unambiguous noun pictures attached to a wall board, completion of an agenda, map work, preparation of lunches, introduction of nouns represented by toys or real objects, directed physical response tasks done as recess or "playground" activities, and housekeeping chores. In addition, students enjoyed letter-number identification of the noun pictures on the wallboard, geography, games such as Math-Memory, and a surprise 21st birthday party for a student. The surprise as well as playing games associated with elementary school children's get-togethers personalized the activities. Other activities were folkdancing, making coffee, a retelling of "Rotkappchen" (Little Red Riding Hood), a sequence of planned presentations on German-speaking lands and customs, German television commercials, tours of public places such as museums, selected programs of the "Guten Tag in Deutschland" television series, weather and time-telling activities, string and knot tying. Some activities were repeated, with modifications in the density and complexity of the spoken language accompanying them, as well as changes in vocabulary. For evening homework the students listened to about one hour of a programmed audiovisual tape series with corresponding picture books entitled *The Learnables*.[18]

Teachers observed that the students understood almost everything that was said to them as they completed tasks and carried out directives of increasing complexity. Phrases became sentences, and sentences commentaries. Linguistic sophistication and comprehension were growing.

After the first 50 hours it was noted that physical activities not accompanied by great amounts of language input were judged to be insufficiently challenging. Students insisted upon large chunks of language, and consequently, modules shifted perceptibly to a more sophisticated plane. German cultural information was extremely helpful at this juncture. Personalities were discussed—writers, artists, politicians, scientists, as well as an occasional literary work. At this point modules such as the following were presented: fractions, drawing pictorial representations of sounds, a visit to a department store to organize a vacation packing list, airport activities, map reading skills, chemistry demonstrations and experiments, and slide shows.

At this same time there was a perceptible increase in the number and variety of responses which students volunteered. Rather than reliance upon a noun followed by a *yes* or *no*, one heard definite articles, interrogatives, the use of *kein* (*no* as adjective), adjectives, and noun strings. Verbs occurred infrequently, and usually in an unconjugated form. We surmised that our students were probing us for tacit permission to begin speaking. Most importantly, the students were creating original utterances in order to communicate.

We were elated to find that comprehension training was producing unsolicited intelligible speech. Although our earlier findings and hypotheses had led us to expect this result, we were still surprised by the emerging facility students displayed as well as their apparent ease in reproducing the sounds of German with appropriate accents.

Our experience with college students had led us to believe that about 200 hours must be spent on the beginning stage of language comprehension training. In this stage a vocabulary of about 2,000 words is learned and simple sentences can be understood. Only a small number of abstractions or concepts are understood. The verb system is poorly grasped. Students do not discern case endings or grammatical categories distinguished by affixes. They perform poorly on traditional standardized language tests of grammar and translation skills. However, their performance does not reflect their progress in comprehension.

What do the 200 hours of comprehension training translate into in terms of student hours? In an American high school with one class hour per day for 40 weeks, the beginning stage would take the full first year. In an American college, one could not complete the beginning stage in one year unless a full five hours per week were devoted to the language class. Extending class time for college students is not difficult if homework is reduced or if credit is increased.

However, there is a problem more serious than the number of contact hours. It pertains to goals and expectations in the comprehension class. Students and teachers must both recognize that explicit knowledge of grammatical structures is not to be acquired. Nor will the students achieve more than a minimal degree of proficiency in reading. However, the students will understand simple sentences at a normal conversational rate, and will be prepared to enter the intermediate stage of language training.

The Intermediate Stage. The goal of the intermediate phase involves a somewhat different emphasis. The command modules and complex activity modules are reduced in scope, but still continue. Emphasis is placed on understanding complex sentences, abstract concepts, and about 10,000 lexical items. Speech is encouraged, but not required. Grammatical rules are not taught, and reading by students constituted 20 percent of the instructional time.

How long is the intermediate stage of language training? There is insufficient research to answer this question for, in essence, it asks: How long does nucleation take? We do not know at this point. If we were to guess how much meaningful, comprehensible input is required for nucleation to develop, we would say that the range is somewhere between 800 and 1,000 hours. This estimate is based on our experience with programs and institutes outside the United States in which comprehension is the primary method of language instruction.

In the intermediate stage, the complexity of input is increased. In the individual activity modules, sentences are paraphrased in related sentences, concepts are redefined and reiterated until all listeners indicate comprehension. Students are encouraged to comment spontaneously, and to express their opinions. Their syntax is allowed to flow freely without constant correction by the instructor. The instructor often restates the utterance in corrected form, either to seek clarification or to express a point. Of course correction of errors is given when requested by the student.

The learning environment for the third semester of comprehension training (at the Univerity of Missouri-Kansas City) was a room in a converted family dwelling containing chairs, a blackboard, movable table, and bulletin board. There was also an adjoining kitchen. The students met for two hours three times per week with two instructors. Every third class meeting was spent in the home of an instructor, a natural environment which enhanced the authenticity of the communicaton process.

A positive interpersonal relationship had been established between students and instructors. Each class was begun with personal greetings, comments about appearance, demeanor or perceived mood, followed by a handshake or other physical contact. The students always displayed a high level of motivation, and they were rarely absent from class.

Reading was taught in the following way. The teacher read each passage aloud, stopping after each sentence. Each new vocabulary item was defined, and several new sentences were given in which the word was used. The story also served as a point of discussion.

An example of one of the short stories presented in German, the target language, is presented below:

> One day a prosperous businessman with a nice family and a good income returned home early from work. He was quite ill. His wife, a journalist for a newspaper, was not at home. When she returned home, he told her how ill he felt. They discussed it, and he decided to see a doctor the next morning. He could not get an appointment right away. The next week he saw the doctor. When he returned home, his wife had left for New York on assignment. When she returned a few days later, he told her he was ill with cancer and would soon die. He was 43 years of age. Do you think that he is too young to die? How would you feel in his shoes? What would you do?

Excerpts from *Deutsche Kulturgeschichte*[19] were also read aloud by the instructor who paraphrased each new abstract word until students understood. Words and idioms were also explained through pantomime.

Other modules involved card games, slide presentations, polishing silver and copper, preparing party foods, cleaning windows, ironing shirts in successive steps, painting a kitchen ceiling, disassembling and crating a table for shipment, discussions of paintings and posters, and excursions to a bank, cemetery, delicatessen, used car dealership, filling station, pharmacy, import store, and an inner city neighborhood. In each case as one instructor commented on the physical environment, the second instructor or teaching assistant noted the new words. New words were defined, paraphrased or presented in new sentences in German. At the next session the students were given a typed sheet on which each new word was presented in two or three sentences. This written material provided an important reading experience for the students. The complexity of the instructor's explanations, definitions, and sentences increased proportionately with the comprehension level of the students.

Comprehension testing of old and new material was done informally through questions or commands. Formal testing was done by presenting 10 to 15 sentences in written form with one word omitted. The students' task was to fill in the missing word from several listed below the text.

Postnucleation Stages of Training

The experimental investigation which we conducted was concluded after a little more than 400 hours, so our suggestions for postnucleation language training are based on theory rather than on experience. Postnucleation training has several important aims: 1. Reducing errors that continue to persist in speaking. 2. Increasing students' understanding of the literature, government, and history of the countries in which the foreign language is spoken. 3. Teaching various styles of writing. 4. Teaching a specialized vocabulary for a discipline or profession when requested by the students. Items 1 and 2 are emphasized in the early stage, and items 3 and 4 in the intermediate stage of postnucleation training.

There are no special procedures that are particular to the postnucleation phase. The teaching of reading and writing can be taught according to traditional formats because students already have the linguistic skills to benefit from these procedures.

Direct correction, which is seldom used by instructors in the prenucleation stages, causes little harm in the postnucleation stage as long as it is presented in a nonthreatening manner. However, an error learned because the teaching format encouraged speaking and the use of a conscious monitor to acquire rules, may be extremely difficult to eradicate.

On the other hand, errors that persist because the individual has not acquired implicitly the correct rule in the prenucleation period may be fairly easy to eliminate.

An approach which focuses on the meaning of the learner's errors may be more successful than direct correction of errors in conversation. In this approach, the teacher records errors over a period of time and later discusses them with each student, pointing out how errors often convey an unintended meaning.

Results of German Comprehension Program

None of the 18 students who participated in the intensive German language comprehension program in the summer of 1983 had high school or college background in German. The course involved five to six hours of activities per day for eight and a half weeks. At the completion of the summer program students had received 210 hours of class time. Students averaged another 40 hours of listening time with the supplementary cassette series *The Learnables.*[20] They earned eight semester hours of credit.

All 18 students were tested with the 1983 American Association of Teachers of German (AATG) Level 3 examination.[21] They achieved a mean score of 34 (10th percentile), whereas a group of 13 students who had completed one full year of German at the same institution achieved an average score of 43 (25th percentile). The difference between the two groups was significant, indicating that the standard grammar translation approach produced better results than the comprehension approach. These results were largely anticipated as students of the comprehension approach are not expected to do well on tests of reading and grammar in the early phases of learning.

Seven of the 18 students from the summer program continued the comprehension training program in the fall of 1983. At the conclusion of this period, the students averaged 96 additional in-class hours, or a total of 306 hours of training. Homework during this time was restricted to reading exemplar sentences for new vocabulary items. Students indicated that they averaged about two hours of study time per week. These seven students, who had received an average score of 35 on the AATG third-year examination at the conclusion of the summer program, now averaged 51, which is a percentile score of 41. Thus, the third-semester students were performing below average on a standardized examination designed for third-year high school students. But these students performed better than another group with an additional semester of training even though they received no instruction in grammar, and instruction in reading accounted for about 20 percent of the total class time.

Three of the seven and two other students with traditional backgrounds received 96 hours of instruction in the spring semester, 1984. For the three students who had remained in the program the total amount of in-class instructional time was 402 hours. Of the original group of 18 students in the summer of 1983, these three presented an average profile of performance (their average score on the summer test was 33, one point below the average score of 34 for all 18 students). The homework and the time spent on it were similar to that of the previous semester. On classroom tests of comprehension the three students performed well. The students took the AATG 1984 fourth-year high school examination.[22] They achieved an average score of 60 which is the 37th percentile value for students who have completed four years of high school German. Without explicit study of grammar they accomplished the equivalent of four years of high school German in four semesters of college comprehension training. In listening and speaking our impression is that they performed significantly above four-year high school students who receive instruction according to the traditional grammar-translation format. The students spoke spontaneously and without hesitation, although errors were frequent, had a large vocabulary, and were highly motivated to continue the study of German.

We do not know what the effect would be of an additional 600 hours of German language input. Our belief is that sometime before the students have received a total of 1,000 hours of input they will nucleate, at which point their scores on traditional tests of reading and grammar should be high.

Our investigation demonstrates that grammar does not need to be taught explicitly for students to do well on tests of grammar and reading, nor does vocabulary have to be taught through translation, since we observed that about 400 hours of comprehensible listening enabled students to score at the 37th percentile of the four-year AATG test.

Summary

Teaching through comprehension is a relatively new approach to foreign language instruction. In this chapter its theoretical background and methodology have been described. In particular, training procedures for teaching language comprehension at the prenucleation and postnucleation stages were presented. Additionally, an investigation in which the comprehension method of instruction was used indicated that students who had had four semesters of college German, amounting to 400 hours of in-class time, scored at the 37th percentile on the 1984 AATG fourth-year high school examination. They achieved this level of performance without explicit study of grammar and without translation of vocabulary items. It was suggested that comprehension training should be continued for about 1,000 hours in order to prepare students for emphasis in the traditional skills of literary reading, composition, and, if they wish, specialized vocabulary.

Notes

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3

The Testing of Proficiency in Listening Comprehension: Guidelines for Teaching

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Since 1982 the American Council on the Teaching of Foreign Languages has been promoting discussion and use of its Provisional Proficiency Guidelines.[1] The history of the Guidelines is presented extremely well by Liskin-Gasparro,[2] with an update by Lowe.[3] The greatest attention to date has been focused on the speaking skill through the medium of the "Oral Proficiency Interview." The other areas (reading, writing, listening, and culture) have yet to enjoy the same amount of attention and research activity, although there are healthy signs that this will change in the near future, at least for listening and reading.[4]

The purpose of this paper is to outline the guidelines for listening comprehension, and to make suggestions for the testing and teaching of listening comprehension skills.

Listening seems to be the most neglected of language skills, according to Chastain and others.[5] Ironically, it is the most immediate skill used in most modern language classes, since the development of speaking skills usually requires that students listen to substantial amounts of material before they can repeat, answer questions, or form original utterances. Even reading makes use of listening skills, especially in beginning courses. However, listening is itself a significant skill area, which can be dealt with separately.[6] The major premise here is that listening is not only the first skill in the traditional sequence of listening-speaking-reading-writing, but is also the *most basic* skill to be developed before a learner can become genuinely independent in the language, whatever skills may eventually be needed for continued study or professional advancement.

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The rest of this article deals with five questions that seem to be basic to developing proficiency in listening comprehension.

1. What is the nature of the relationship between listening and speaking?

In general, listening comprehension ability will not only precede speaking and the other skills, but will usually develop much more rapidly than speaking. This is known as the "offset hypothesis," which seems to be valid for most of the Indo-European languages taught in American schools.[7] In other words, as students often put it: "I understand everything you say, but I can't repeat it." The work of Winitz and others[8] illustrates the phenomenon of being able to operate receptively within the target language without being able to respond orally with the same degree of precision. In terms of proficiency, experience tells us that listening comprehension should be generally more advanced than speaking at all but the very lowest levels of speaking proficiency.

2. What kinds of listening tasks should be encouraged in the classroom—which by means of taped or filmed material, and which by means of direct contact with native speakers?

The best source of listening material, at least at the beginning of language learning experiences, is provided by the classroom teacher. He or she can provide "meaningful input" that is modified for student learning, as well as help students overcome the "foreignness" of the new language. The danger is that students may get so accustomed to their teacher that they will not be able to deal with other teachers, let alone with unedited utterances by native speakers. Therefore, the best source for the development of listening comprehension beyond the classroom, short of going to a country where the target language is spoken, is anything recorded, preferably material produced for consumption by native speakers, although very realistic material constructed for use in a second language class should definitely be used as well.[9]

3. How much "editing" of listening materials should be done, especially at the lower levels of proficiency?

"Editing" of listening material depends entirely on the purpose that the teacher or the examiner wishes to emphasize. Any spoken material can be used for just about any purpose, as long as students are given realistic tasks to perform in connection with their listening. Listening to native speakers converse on their own turf at their own speed can be a thoroughly traumatic experience without the buffer of good listening comprehension tasks. For most listening comprehension material commonly in use in the United States, especially in the form of language laboratory tapes produced for first-year textbooks, the problem is not the level of content difficulty, but rather the lack of interest generated in the learner.[10] The issue is not "editing" in terms of simplification, but a matter of selecting appropriate and motivating material that yields successful learning tasks.

4. Are the guidelines for listening comprehension proficiency sufficiently developed to yield "ratable" samples of a learner's listening ability?

The ACTFL Provisional Proficiency Guidelines for listening are divided into four basic levels: Novice, Intermediate, Advanced, and Superior. The Novice and Intermediate levels are further divided into three sublevels: Low, Mid, and High. The Advanced level is divided into Advanced and Advanced Plus. Underlying the four levels and their sublevels is the so-called "Functional Trisection," which describes the criteria for judging the overall "quality" of a given performance sample. The Trisection divides a sample into "Functions," that is, the language tasks that a person is expected to perform; "Content/Context," the topics and situations in which a person would be expected to operate; and "Accuracy," the degree of precision with which a given message is to be received and acted upon by the learner or candidate.

The following tables present brief descriptions of the Guidelines for listening, across the four major levels and the three aspects of the Functional Trisection.

	FUNCTIONS
Superior	Distinguishes points of view
	Follows negotiations
	Appreciates persuasion
	Understands counseling
	Responds to language tailored to audience
	Operates in unfamiliar situations
	Understands supported opinion
	Reconstructs hypotheses

Advanced	Operates in survival situations involving complications Follows narration Processes description
Intermediate	Operates in simple survival situations Understands questions Responds positively (appropriately) to creative language
Novice	Understands memorized material
	CONTEXT/CONTENT
Superior	All nontechnical situations Any conversation within the range of personal or professional experiences All topics normally pertinent to professional needs and social needs of a general nature Expression and defense of opinions about current events Most formal and informal conversations Practical, social, professional and abstract topics
Advanced	Particular interests and special fields of competence of the speaker (listener) Recreational activities Limited work requirements Most social situations, including introductions Concrete topics, such as work, travel, background, etc.
Intermediate	Simple question-and-answer situations Familiar topics within scope of limited language experience Routine travel needs Minimum courtesy requirements Everyday survival topics
Novice	Basic objects Weekdays Colors Months Clothing Day's date Family Time Weather
	ACCURACY
Superior	Only occasional unpatterned comprehension errors Nearly perfect grammatical comprehension Occasional misunderstanding in low-frequency structures Occasional misunderstanding in most complex frequent structures Sporadic misunderstanding in basic structures
Advanced	Comprehension of compound sentences in limited discourse Good control of morpho-syntax of the language Very accurate understanding of elementary structures Understanding of a native speaker not used to dealing with foreigners
Intermediate	Misunderstanding even in constructions which are simple and common Understanding of a native speaker used to dealing with foreigners
Novice	Little or no functional comprehension

Canale et al. present a similar table, considerably simplified, which combines listening and its printed partner, reading.[11] In addition, there is discussion under way to expand the Functional Trisection into a "Functional Quintesection," which for listening comprehension would add "Speaker Intent," what seems to be the purpose the native speaker(s) had in mind while speaking; and "Speaker Success," the degree to which the speaker(s) seem to have successfully communicated what was intended. For the moment, however, the Functional Trisection is of greatest practical value for the discussion to follow.

The ACTFL Guidelines have been carefully thought out and require mainly research into the appropriateness of individual test instruments at given proficiency levels. Since listening and speaking are closely linked, in actual classroom practice as well as in theoretical models, the guidelines for listening mirror those for speaking, with the qualification that the two skill areas are usually quite distinct in the individual learner. While we would like to think there is a high correlation between the two, this is rarely the case, even at the higher levels. After all, how many university professors transplanted to a foreign academic environment are able to talk about their subject matter field fluently in the foreign language, and also understand their colleagues completely?

5. What kinds of listening test items or instruments are most appropriate for testing listening comprehension at the various levels described in the ACTFL Guidelines?

My teaching experience tells me that there are four types of text materials that should be present in a listening comprehension proficiency instrument: dictation, monologues, dialogues, and songs. The first one is highly controversial, but can be eliminated from a test battery if there is danger of short-changing the other types. Dictations are tightly controlled, predominately writing-oriented listening activities. Dictations are admittedly discrete-point in their execution, but especially at the Novice and Intermediate levels, they can yield very basic useful information about the processing of linguistic information. At the Advanced and Superior levels dictation becomes *transcription*, an extremely difficult task, but one which can also tap fairly deep comprehension ability. Dictations are the most easily used listening comprehension proficiency test material.

Monologues are texts spoken by one speaker. Variables such as speaker age, sex, emotional state, etc., are thus relatively easy for the listener to deal with if they prove intrusive. Dialogues, on the other hand, present several comprehension difficulties, since the interaction between two or more speakers can either improve or complicate the comprehension process. A listening comprehension test should be made up primarily of monologues and dialogues, with monologues presented first. Three or four short monologues, each with a different content/context, should be followed by two or three longer dialogues.

Song is a special category of listening material. The term refers here to any kind of listening enhanced by non-verbal sound, typically music (as in a lyric song), but also including chant, poetry reading, sermonizing, public address announcements, and most broadcast commercials, especially where a conscious effort is made to exaggerate the spoken message for emotional or financial reasons. A listening comprehension proficiency test should contain at least two or three such items, according to the level.

Here are some suggestions for these four types of listening material:

Dictations can be constructed to suit any proficiency level. At the Advanced and Superior levels, real, uncut listening texts should be used for transcription, since the listener will be operating almost exclusively within the target language milieu.

Examples of monologues can be found in the language normally presented on the radio. For the Novice level the candidate could be expected to understand station identification, short introductions to programs, time checks, and the like. At the Intermediate level the candidate should be able to comprehend weather reports, traffic reports, program previews, and brief public service announcements. At the Advanced level entire news broadcasts, radio plays, music and special events programs could be presented for comprehension activities. At the Superior level the candidate should comprehend editorials, special news and information programs, comedy, and debates.

Broadcast commercials present interesting challenges. Some work well at lower levels because of familiarity with the product or the relative "thinness" of the text. Others, even if they contain otherwise comprehensible structure and vocabulary, may be difficult to process because of speed of delivery or compression of speech patterns. But commercials are usually good examples of what I have defined here as song, and have the added advantage of being very short. It should be possible to use seven or eight of them in a test battery with little processing difficulty on the part of the candidate. They are also frequently quite motivating for students.

The basic testing procedure for listening comprehension proficiency would provide for a 20-30 minute tape of materials designed for testing at a given level. The tape would be accompanied by a worksheet which could be administered in writing (or orally if an examiner is to be present). At the Novice levels some physical activity, such as standing up, opening a window, etc., could be performed from the taped stimuli, or drawings or pictures could be presented for the candidate to identify on the basis of the recorded text.[12]

There are good administrative arguments for giving a multiple-choice test, such as those used in commercially available test batteries. However, more effective demonstration of comprehension could be elicited by having candidates respond to questions about the spoken test in their native language (at the Intermediate levels) or in the target language (at the Advanced Plus and Superior levels), to the extent that problems of reading comprehension did not interfere. If an examiner is to be present, it is possible for him or her to engage the candidate in a conversation, in the native or target language, about the content of the taped material.

A most promising technique for eliciting listening comprehension proficiency without prejudicing the outcome or contaminating the data, is the "immediate recall protocol," as suggested by Bernhardt for reading.[13] In preliminary research the protocol seems to be extremely effective for determining what students retain from the listening (or reading) experience, as long as they are allowed to give whatever information or reactions, in whichever language they wish. This immediately raises the question of test reliability, since it is not always possible to determine just exactly what information or reactions will or should be elicited from a spoken text passage, or, indeed, how to evaluate accurately what is produced.

Rating a sample of listening comprehension is still a matter of debate. If multiple-choice test items are used, a score that can be calibrated and statistically analyzed is possible. Better yet would be an examiner's judgment of the "functional success" of the candidate in exhausting his or her understanding of the material. Research needs to be done on the kinds of responses generated within the "immediate recall protocol" in order to determine which aspects of the Functional Trisection are most promising with regard to a long-term assignment of a level rating within the Proficiency Guidelines.

One last thought: as indicated earlier, it should be possible to use just about any listening material for just about any teaching or testing purpose. The assumption all along has been that there are individual texts which are better for one level of proficiency than for another. However, it could be that one text may be useful for *all* levels of proficiency simultaneously, recognizing that different levels are defined in terms of what individual human beings do with a given language sample. In other words, the problems may not be to search through language material for a group of texts that are appropriate for Novice or Superior level candidates, but rather for texts that can elicit Novice, Intermediate, Advanced, *and* Superior level tasks. The division into monologues, dialogues, and songs (plus or minus dictation) seems to be a useful first step in producing a test battery for listening comprehension.

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4

Who Should Be Asking the Questions in the Second Language Classroom?

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One of our common needs and desires is to send and receive messages and information; most of our use of language involves asking and answering questions. In the second-language classroom such exchanges tend to be rare. When there are opportunities for sharing usually the teacher asks all the questions and the students answer. A. L. W. Rees sums up the situation with the following:

> If the learner is not to develop as some kind of ventriloquist's dummy but is to acquire a balanced command of the target language, it is obvious that he must become actively familiar with the whole range of question forms. . . . [1]

In 1973, Powell investigated high school students' ability to use questions to communicate. In her study, some 200 students of French interviewed her to obtain information about her background, interests and life. She discovered that most of the subjects had trouble asking questions, particularly *why* questions, and wondered "if they (the students) were encouraged to ask 'real' questions, which happens rarely in a classroom, this might not be such a common error."[2]

Recognizing the need to give our students more practice in asking questions, we have collected and developed a number of strategies. Though the ideas presented here are designed for beginning college French or Spanish classes, they can readily be implemented in any language, in any classroom, if the teacher is committed to the idea that to learn language students must use it.

Students will make errors in using many of these activities, but the

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teacher must view such errors as a natural part of the language learning process. Teachers can reduce the frequency of these errors by trying to ensure that students have the necessary competency before they are asked to perform.

Using questions to check comprehension of passages that students have read is banal. The teacher asks a question and students (sometimes without understanding what they are saying) recite a line from the textbook. This practice, though often terribly tedious, is endured by the better students, at least. With a minor variation this activity can be drastically changed. Let the students ask the questions about what they have read. Divide them into small groups and assign each a portion of the passage and then devise questions. The teacher may choose to let a spokesperson for the group address the questions to the class or even to the teacher.

Another device for checking comprehension and using what students have read involves asking them to interview a character from the reading passage. A student may play the role of this character or the teacher may occasionally agree to be the interviewee. But all the students participate in asking the questions. To give this activity more authenticity, create an imaginary background situation in which the interview is to occur. The teacher can also encourage the students to go beyond what is actually given in the text to ask questions whose answers might only be implied.

Opinion polls also get students involved. Suppose that the class has just studied the partitive construction in French in expressions such as *du tact, de la patience*. The teacher can designate five students (not just the best ones) to be the interviewers. Each interviewer is given a card with a question on it (e.g., *Pour être professeur, qu'est-ce qu'il faut avoir?*). The interviewers go around to each student, ask their questions, record the responses, and finally report the results to the class. This activity works well if it is planned and if the students have sufficient command of the necessary structure and vocabulary.

Polls such as the one previously described can be used with almost any topic. The following poll could be useful in providing Spanish students with practice concerning such omnipresent dilemmas as *¿qué?* versus *¿cuál?* or the personal *a*:

1. *¿Cuál es tu mes favorito?*
2. *¿Cuál es tu día favorito de la semana?*

3. *¿En qué mes naciste?*
4. *¿Qué vas a comer esta noche?*
5. *¿Quién te llamó anoche?*
6. *¿A quién llamaste anoche?*

A poll can be developed with every lesson and for almost every grammatical topic.

Still another way to get students to do the asking is interviewing each other in pairs and then reporting the results to the class. Suppose that the indefinite article is being studied. The teacher can give out cards with questions that one student uses to interview another; for example—*demandez si elle/il a des frères ou des soeurs, si elle/il a une guitare.*[3] Here the students are asking the questions, and the impressive aspect is that they are using language to gain new information. Be sure to practice question forms when students are introduced to this technique. Otherwise they are likely to ask, "Does *he* have any brothers or sisters?"

Let the students be guessers. For instance, prepositions with names of countries have just been introduced to beginning French students. The teacher's goal is for the students to know the names of major countries and use the proper preposition for *to* with those names. Traditionally, the teacher might have accomplished this goal with substitution drills and translation exercises, but there are variable alternatives. Students are asked to think about a country they would like to visit (supply the names of the countries on a transparency visible to the whole class). The class tries to guess which country each person has in mind by asking: *Est-ce que vous voudriez aller au Mexique?* The same technique can be used with the days of the week, dates, and years. Let students guess each other's birthdays or even the year in which the teacher was born.

A technique for getting students to write questions is to present a situation in which they will have to generate questions to obtain information and solve a problem. An example of the type of context is as follows: You have just moved to Angers and you want to go to a movie tonight, but you do not know what is playing where, at what time the shows are, how much a movie costs, or where the theater is located. Write down the questions that you will ask the person on the telephone at the theater.

A variation of the above technique is for the teacher or another student to make a true statement with minimal information: e.g., *Salí* *anoche*. Students then ask questions to find out more information: *¿Adónde fuiste? ¿Con quién fuiste? ¿Qué hiciste?*

Of course, the ultimate technique is to have the students prepare questions to get information from a native speaker who will be visiting the class. The teacher collects the questions in advance, corrects and returns them to the students to ask the guest. In lieu of a native speaker, use another teacher in the school, an advanced student, or a university student who speaks the language well.

Games can also be a source of fostering skill in using the interrogative. "Twenty Questions" can be both fun and rewarding. Ask a student to write down the name of a famous person living or dead. The other students in the class have a limit of twenty questions that they can ask to discover the celebrity's identity. Vary this by asking a student to think of another student in the class and by having the class ask such questions as "Is it a boy or a girl?" "Does she wear glasses?" "Does he have brown hair?" This is an occasion to review or practice noun/adjective agreement.

Another game that can create a lot of enthusiasm and interest is charades. For the Spanish teacher, charades can be used to review *ser* + a profession. Give each student the name of a profession on a slip of paper. The student must then act out this profession and the other class members try to identify the occupation by asking *¿Eres profesor?* etc. The French teacher can liven up the classroom by using this same technique to help students review idioms with *avoir*. It is much more interesting to have a student pretend to be starved and have his classmates asking *As-tu faim?* than to have the teacher ask: *Comment dit-on* "to be hungry" *en français?*

Variations on the old favorite "Jeopardy" also get students involved in asking questions. Start with any exercise in which students are asked to manipulate question words such as *où, comment, quand, pourquoi, avec qui*, etc. The teacher or another student gives the statement and then another student must supply a question that would have generated that answer. This game lends itself to team competition where the teacher or a student fires a statement and the first person on a team to give the correct question receives a point.

An excellent activity for use towards the end of the semester in a beginning-level course is the classmate inventory. In this activity, the student has a list of questions to ask of as many classmates as necessary to complete the list. The student not only must ask the questions, but must design them from the teacher's directions. For example, the teacher will give the following set of instructions:

1. *Encuentra a alguien que haya nacido en el mismo mes que tú.*
2. *Encuentra a alguien que tenga el mismo programa favorito de televisión que tú*, or
3. *Trouvez quelqu'un qui soit né(e) dans un autre état.*
4. *Trouvez quelqu'un qui ait récemment vu le même film que vous.*

With each of these, the student must first form the question and then seek the answers. The instructions can direct students to find more than one person for each question, and the inventory list can be much longer. This end-of-semester activity challenges the students to formulate questions and also turns them loose with their communicative abilities for several minutes with the teacher limited to eavesdropping as the inventory-taking unfolds.

If having students acquire facility in asking questions is an important goal in our second-language classes, then it must also be an important part of our testing and evaluating. Students learn what they are held responsible for on tests. As a part of every oral and written test, we must let students show their skill in asking questions; otherwise, this skill will come to be viewed as secondary, unimportant.

All of the techniques presented in this paper have been designed to facilitate students' ability to produce and use questions in situations involving the desire to transmit a message. For the language teacher dedicated to developing communicative competence, the possibilities are infinite, and the winners are the students, who will be well-prepared to pop the question.

Notes

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5

Foreign Language for the Gifted: Extending Cognitive Dimensions

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Including foreign language instruction in a program for gifted, creative, or talented students, usually means offering it earlier than to most students. Curricular patterns may also change to offer languages that have not been taught before. Another variable is the number of hours devoted to study. Gifted students are likely to be encouraged to fulfill an essentially unchanged group of objectives in less time than that allowed for other students.

None of these changes are wrong or unacceptable. In fact, they are commendable ways to achieve the lower level objectives[1] (knowledge and comprehension) that must be achieved before groups of gifted students can go on to application, analysis, synthesis, and evaluation. Gifted, talented, or creative students, however, are so classified because they are more capable than others of carrying out objectives that go beyond knowledge and comprehension.

Gifted Students: Definition and Description

The literature is replete with definitions of giftedness. Some are as broad as Witty's, "(children) whose performance is consistently remarkable in any potentially valuable area."[2] Others have indicated that only those in the top two percent of intelligence tests are to be considered gifted. For our purposes, the legal definition provided by the 97th Congress of the United States will serve. Public Law 97-35: Education

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Consolidation and Improvement Act, 1981, Section 582 says that gifted and talented children are those ". . . who give evidence of high performance capability in areas such as intellectual, creative, artistic, leadership capacity or specific academic fields and who require services or activities not ordinarily provided by the school in order to fully develop such capabilities."

The legal definition is extremely broad. It expands the category to include the talented, guaranteeing that fewer people will be excluded. "Give evidence" might even include a poorly adjusted recluse whose reticence somehow appears to hide a great talent.

So be it. Today's foreign language teachers have no quarrel with including a large range of talents in their classes to be sure that no one is denied a chance. However, curriculum planners need to recognize that members of any gifted population probably share some cognitive characteristics which ought to influence curricular structure.

Clark[3] has suggested "differential cognitive characteristics of the gifted." They can deal with extraordinary quantities of information and have unusual retentiveness; they are capable of advanced comprehension; they have unusually varied interests and curiosity; they have high levels of language development and verbal ability; they process information unusually well; their thought processes are flexible and rapid; they are capable of comprehensive synthesis; they can delay closure at early ages; they see unusual and diverse relationships more vividly than others; they think in alternatives and abstract terms thus demonstrating early differential patterns for thought processing; they generate original ideas and solutions; they use and form conceptual frameworks; they maintain an evaluative approach to themselves and others; and finally, their behavior is persistently goal-directed.

Each of these characteristics suggests a need for curricular structure that goes beyond the lowest levels of cognitive skills described by Bloom.[4]

Recommended Procedures

For the reader's convenience, each of the following recommended procedures is directly associated with at least one of the cognitive characteristics listed above. Both the procedures and the characteristics are chiefly cognitive in nature. As our title suggests, there is no attempt here to deal with either characteristics or procedures that are chiefly affective in nature, although it would certainly be advisable to attempt to do so at a later date. The intent here is to list and describe cognitive characteristics of gifted, talented, and creative students with plans for teaching and learning that emphasize higher level cognitive skills.

Unusually varied interests and curiosity are commonly seen among gifted students. In order to make use of these interests for curriculum development, teachers will need to know what they are. So the first proposed activity is a census. The census may be done in English, if that seems advisable. It can be done with a form that the teacher can duplicate. The form should ask for the student's name and a listing of interests he or she most frequently pursues during the school day and after. If "work" is listed, it should be specified. Knowing student interests and curiosities makes it possible to plan activities to suit them. A foreign language encyclopedia (available for photocopying) will be a good starting place to search for reading material on the various interests expressed. More important, the search itself should be well within the capability of gifted students who can compose short, easily understood presentations on their interests for fellow students. The best of these can be converted to presentations on cassettes (possibly accompanied by slides made by those with an interest in photography) for use in future efforts to work with comprehension.

Since advanced comprehension skills are also characteristic of gifted students, it becomes important to intensify the variety and amount of listening material made available. The teacher who lives in or near a city with a local foreign language radio or television station can ask students to record programming (especially commercials) for use in providing intensive lectures. Those not so blessed can contact foreign broadcasters (Organization of American States in Washington or Radio Nacional de España for Spanish, Canadian Broadcasting Corporation for French). German teachers can seek help from the Goethe Institute. Whatever the source, the most important step is to see that gifted students have ample listening material. They should also keep a log of listening and a diary of listening successes which can be rewarded with portions of the class grade.

Advanced work in listening may soon be followed by steps to make use of the verbal ability of gifted students. This means taking steps to teach for communication. Any adult who has tried to assimilate new knowledge quickly has observed that assimilation takes place most readily when the learner has an immediate chance to apply the new knowledge. But gifted students can go onward from immediate application. In fact, they might even use the *Provisional Proficiency Guidelines*[5] by themselves (or with minimal guidance) to evaluate their own efforts or those of younger students. This would certainly be operating at the very top of Bloom's cognitive scale and, at the same time, would make teaching and learning foreign language speaking skills relevant to everyday life.

The high level of language development attributed to gifted students will serve them in second language learning as well as it has served their native language development.

Using monolingual dictionaries and thesauruses available through catalogs, gifted students should be encouraged to go beyond the memorization of word lists. They can apply words to new contexts, analyze relationships between similar lexical items, and synthesize presentations of vocabulary which show their fellow students how relationships can be used. They can write puzzles and vocabulary building exercises for use in class. (One of many potential uses of the computer would be to establish a file of such student-developed exercises for future use.)

Students' advanced ability to process information is readily used in second language reading. The first recommendation, as discussed above, is to make use of interests when selecting material to be read. A foreign language Bible given out by a group like Gideons International or a popular magazine may strike student interest. The capacity to process information comes into play when the student has to transfer facts from one medium of expression to another. Information in paragraphs, for example, can be reduced to graphs.[6] If students have their own home computers, they can readily provide graphic media to be used for such exercises in information transfer.

Flexible thought processes and the ability to delay closure are two characteristics that can enable gifted students to construct and check the hypotheses they draw about foreign cultures. Most learners don't want to wait, but make quick judgments based on casual observation. Having heard Mexico called the "land of *mañana*," some people presume that Mexicans are unwilling to work. That is one possible conclusion to be drawn from seeing people constantly told that something would be done *mañana*. Another more likely one is that it is unacceptably impolite in some cultures to say "No, I won't." Gifted children should be able to use their abilities to analyze pictures from a vertical file at the library and make tentative cultural hypotheses which they can later evaluate by using alternative sources of information. That is, they can use a kind of scientific method to make observations and, later, draw tentative conclusions to be verified.

Gifted students are similarly thought to be capable of comprehensive synthesis. This capability would be especially useful in the teaching of writing. Gifted students should be able to use their talents "to express hypotheses and conjectures, to present arguments or points of view accurately and effectively."[7]

An early ability to use and form conceptual frameworks makes it possible for gifted students to deal efficiently with grammatical concepts. They develop their own mnemonic devices, facilitating the memory work involved in all language learning. Since this is likely to happen with or without the teacher's participation, it might be advisable to encourage gifted students to work in pairs[8] or other small groups to share the learning aids they develop for themselves.

It has also been suggested that gifted students develop differential patterns for thought processing at earlier ages than others. They are thus capable of dealing with humor, double meaning, figurative meaning, sets of symbols, and abstract concepts in second language work. All of these, of course, are elements of higher level cognitive operations.

Generating original ideas and solutions are also typical of the gifted student. These skills can be stimulated during creative thinking—the highest levels of communicative language learning (for example, role-playing requiring hypothesis or support of opinion).

Last is the ability gifted students have to learn at an accelerated pace. This is an important characteristic which explains the nature of most programs for the gifted as they are today.

Conclusion

In this discussion, we have attempted to cite procedures for use in foreign language classes that tap the characteristics of gifted students and that require the higher levels of cognitive activity described by Bloom.[9] Admittedly there is no one-to-one relationship between activities and characteristics, since some of the characteristics are appropriately associated with several different activities.

It can be validly argued that these are not procedures just for the gifted, that they are no more than good teaching procedures. However, if good teaching were more universal, the gifted and talented would have fewer problems.

Finally, one may ask if there are model programs that actually do make use of the characteristics of gifted students to teach higher level cognitive skills in foreign language classes. Indeed, there are several in various parts of the country. One of the more interesting was never really intended as a program for the gifted *per se*. It just happened to serve them. We refer to the Glenbrook Academy of International Studies, a genuinely interdisciplinary English, social studies, and foreign language program established near Chicago in 1981.[10]

We make one last plea. The one item that is most critical to success of foreign language studies for the gifted is the opportunity to use the language. Studying for knowledge and comprehension alone at an increased rate of speed may result in great quantities of learning. It will not, however, enhance the quality of learning. To do that, we must expand the breadth and depth of the curriculum by providing for learning at higher levels of cognitive effort.

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6

Memory Hooks and Other Mnemonic Devices: A Brief Overview for Language Teachers

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Spring ahead, fall back; thirty days hath September, April, June and November; Columbus sailed the ocean blue in fourteen hundred ninety-two. All these mnemonics share a common goal: they help us remember or retrieve information which we normally don't trust ourselves to recall without something to hook into mentally.

What Are Mnemonics?

A mnemonic device is any technique or system to improve or aid the memory by use of formulas. Popularly, mnemonics are referred to as memory hooks, memory tricks, or memory crutches. From such labels, one has the idea that mnemonic devices are merely gimmicks—not viewed as legitimate techniques to improve memory. This is far from the truth.

Memory aids enjoyed great popularity in ancient times. When Cicero wrote *De oratore* more than 2,500 years ago, he advocated the use of the art of memory for students of rhetoric who, when giving long speeches, could not refer to notes. Instead, these students were to imagine a large, familiar building with many rooms. They were to mentally walk through these rooms as they delivered their speech and in certain locations "see" an object which was to remind them of their next idea or point as they spoke. This mnemonic of *loci* (places) was often coupled with *imagines*

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or images. Students were instructed how to transform their words and ideas into mental images of famous or strange people in dramatic or unusual situations. This vivid picture or series of images would, in turn, act as a memory cue for the information orators, actors or politicians intended to present.[1]

With the advent of literacy, the need for memorization was no longer a required skill and mnemonics were not taught regularly. In more recent history, cognitive psychologists have been increasingly concerned with the question of how human memory functions. Numerous studies have been done in which subjects learn long lists of words, pairs of words, and nonsense syllables. Observers note how well the order of words is remembered, how associations between a given word and its pair are made, and how well seemingly unrelated meaningless material can be retained in sequence. Since the mid-1970s a great deal of evidence has been compiled on human memory through such experiments.[2] In many studies subjects are first instructed in the use of a specific mnemonic technique. These subjects are then compared with others told to use strict rote memorization. Subjects using mnemonics have been found to have significantly higher retention scores than those control subjects using no such strategy. A substantial portion of this research has been specifically conducted on the learning of foreign language vocabulary rather than nonsense syllables. These findings should be regarded with caution since studies of vocabulary retention by nonnative speakers have been for the most part conducted in laboratory settings, not in classrooms[3] and have used mostly concrete nouns. Researchers do comment that evidence which shows such large gains in vocabulary memorization may hold great potential for classroom use, if techniques are taught and used systematically.

Why Do We Need Mnemonics?

When students are asked what one factor hinders them most in understanding and speaking a foreign language, the majority respond: lack of vocabulary and/or not remembering individual words.[4] In reading comprehension as well as in native speakers' ratings of nonnative speakers' communicative ability, lack of adequate vocabulary is blamed for low comprehension of the message.[5] While syntax and grammatical accuracy help convey the message, there is no message without the words. The implication for beginning language students in particular is that they must store much more vocabulary in their long-term memory within a short amount of time, while continuing to develop the five skill areas. Clearly the memory load on our students is taxing. This is evidenced on comprehensive final examinations, where recall of early material drops sharply often despite spiraled presentation.

Cognitive psychology points out that rote repetition of target language words and their meanings via flash cards and word lists has limited success for vocabulary memorization without some further enhancement. In the classroom, we often use pictures to make vocabulary more memorable and add to the association between the written word and its pronunciation. While pictures have been found to serve the function of activating the memory, thereby enhancing the likelihood of recall, they are not mnemonic in function. Rather, pictures encourage production skills by helping us say something *about* the object we see.[6] Researchers in the area of human memory have concluded that in various recall tasks, such as learning foreign language vocabulary, the use of imagery is the most potent meaningful device in recalling nouns as well as adjectives. "It is apparent that the process underlying word imagery plays a central role in learning and language functions."[7] Aristotle had already noted in *Topica* that the memory of things themselves is often called to mind by the mere mention of their places.[8] We often associate an idea or object with a certain place. This could be the place we most often see the object (the kitchen is the place we see the stove) or it could be a place we frequently associate with an action (the intersection of a certain street may be associated with the idea of stopping). When learning a unit on food, it is helpful to have students think of themselves in a familiar restaurant or grocery store or form a mental image of a restaurant or store in the target culture. Each vocabulary item or function, such as buying or ordering food, should automatically be thought of in the imaginary context. As in schema theory, this mnemonic of associating an idea, object, or action with a certain place, location, or context helps recall by supplying a familiar mediating image. The image of a restaurant calls to mind much of the specific vocabulary associated with it.

Who Uses Mnemonics?

We all use imagery to some degree in our everyday lives. When trying to remember something we read, we often close our eyes and "see" the places on the page of a newspaper or book where we have read the information. This image helps us recall the facts. In teaching foreign languages we must capitalize on our students' ability to use imagery to expedite learning. Researchers have found that children beyond the sixth grade profit from instruction on how to use imagery, especially when they haven't spontaneously discovered this memory aid themselves. Younger children, up to junior high school, perform better when the teacher supplies the mediating image. Older children and adults, however, are more likely to do better when they generate their own personally meaningful images.[9]

Literature on the learning styles of students also shows that most learners tend to classify themselves as visual learners. Interestingly, these visually oriented students, upon being asked by researchers, report they already use imagery or other symbolic mnemonics to aid in learning. Yet these students are not always systematic in using learning aids. In studies of good language learners, it has been found that there is great individual variation and that students use a variety of devices, depending on the task to be mastered.[10] On the other hand, poorer students and those with lower verbal SAT scores who seldom used memory aids were able to increase their scores dramatically after instruction in the use of mnemonics. This finding basically supports the intuitive notion that lower ability learners need instruction on how to study.

What Mnemonics Work Best?

Since we tend to memorize words by pronunciation (i.e., frequent repetition; audible or inaudible) and mental imagery is such a strong mediator in memorization tasks, it is only logical to couple the acoustic with the visual to form what is called the *keyword mnemonic*. The keyword technique was developed by Atkinson[11] and furthered by Raugh[12] in the mid-1970s to test vocabulary retention by subjects learning Spanish and Russian vocabulary. The keyword mnemonic is based on the observation that cognates or other orthographically similar words from one's native language can act as verbal mediators between the written representation of a word and its target language pronunciation. For example, students of German can use *flesh* in English to mediate between the German word *Fleisch* and its specific English translation *meat*. Or when studying French *arbre*, our students could use the English *arbor* as the mediator (i.e., keyword) for *tree*.

Added to the acoustic link in the keyword technique is an image link to further strengthen the memory. The image tends to be a novel one, making it more memorable. Thus, given the word *père* in French, students can imagine *father* eating a pear, or *father* having a pear-shaped body. An important element is to establish a meaningful interaction between the target language word and the acoustically similar keyword. Thus, for German *Gabel*, one can picture a house with several gables (keyword) and then imagine *forks* stabbed into its gables; or for *Hose*, someone wearing a pair of *pants* made of green garden hose.

In foreign language teaching the keyword mnemonic is the most frequently tested of all known memory aids. The majority of the experimental results have indeed found that the keyword mnemonic significantly increases retention of vocabulary.

The only other empirically tested imagery-based mnemonic is the *pegword technique*. Although results have substantiated its superiority to whatever mode of free learning the control groups have chosen to employ, the use of the pegword or hook mnemonic is not as intuitively appealing and tends to involve much valuable time to teach. Briefly, to use the pegword or hook mnemonic, two steps are again involved. First students overlearn a standard list of pegwords (*one* is for *bun*, *two* is for *shoe*...*ten* is for *hen*). More recently this method has been adapted into a hook technique where concrete pegwords in the target language are chosen for their consonant-number similarity. For example, 1-t (one downstroke), 2-n (two-pronged downstroke). Thus, in French, pegwords with salient consonants are 1-*thé*, 2-*noeud* or "*t*ea," "k*n*ot." The second stage consists of associating the target language vocabulary word to the picture of the pegword. To memorize *mère* first, *père* second, a student of French may visualize mother drinking tea, "father" tying a knot, and find this sequential approach to memorization useful. This method has also been tested on students learning French nouns with genders.[13] Subjects were to imagine a man or woman in each picture. It was found that although not all nouns were recalled, all genders were correct.

Both the keyword and the pegword or hook mnemonics can be modified from an imagery- to a verbal-based strategy. Thus, rather than imagine a picture with an interaction between two objects in the keyword method, i.e., father (*père*) eating a pear, students can be encouraged to make up a sentence about the target word: "The grandmother (***grand-mère***) is sitting on the gray mare."

Sound symbolism can also be used as a mnemonic—either alone or in combination with imagery. Spanish *caballo* may be memorized using "baa" as an acoustic hint. More abstractly, the German preposition ***gegen*** (against) could be retained through "bang-g-g!" This mnemonic, incidentally, has been successfully employed in teaching spelling in the native language.[14] To remember the orthography of "cemetery," it is associated with the exclamation "E-E-E!" Similarly, visual poetry is used when the shape of a word reinforces its meaning. In English, one can imagine eyelashes drawn on either side of the "oo" of "look." Grouping letters into shapes in charts, such as the shoe-shaped diagram, is often used to illustrate stem-changing verbs in French or Spanish[15] or to present case endings for adjectives in German. While sound symbolism, visual poetry and diagramming have not been empirically tested, they are cited in popular memory books[16] and reported by students as being effective memory hooks.

Only a few articles on mnemonic aids have been written for language teachers describing pragmatic or intuitively appealing mnemonics for classroom use.[17] Those using the keyword mnemonic admit it is difficult to find words in English which sound like the target language word and can be coupled with a good image. Yet practitioners recommend the following strategies:

1. visualization of a scene, a person, or an action;
2. concretization of information, concepts, or ideas;
3. linking an acoustically similar English word with the target foreign language word.

They agree that these techniques significantly enhance memorability and facilitate learning—especially with students who have not developed such strategies on their own.

Cognitive psychologists are quite adamant on their position that the use of strategies can and does increase learning.[18] The evidence is that many students do not use the strategies available to them due to a lack of awareness that they exist, lack of motivation to try something new, or lack of belief in the mediating capabilities of memorization techniques. When researchers have used introspection with students to ascertain their learning strategies, they have found that many are inefficient users of verbal or pictorial mediators.[19] Use of conscious learning strategies by our students hinges on their awareness of the options for increasing their memory capacity. We can promote this awareness by giving explicit instructions in the use of various mnemonic strategies designed to maximize learning.

The new proficiency guidelines are detailing *what* to learn, not *how* to learn. Expecting students to perform well without giving them the tools they need is ludicrous. If we want our students to achieve quality in their studies, we must show them how to arrive efficiently at this goal. Instruction in mnemonics is but one creative way to help our students develop their linguistic and cognitive capacities with tools they already possess. Besides appealing to various modalities and learning styles, use of mnemonics helps gain access to students' creative, imaginative side and facilitates further interest and achievements in language learning.

Notes

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7

Teaching Geography to First-Year Students: Lesson Plans Using More than Maps

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Most educators would agree that teaching the geography of the country where the foreign language is spoken is an integral part of teaching the language. Most textbooks, however, devote several hundred pages to grammar and only a few pages to geography. Grammar texts usually provide a springboard for geography study in the form of a reading passage, cultural notes, and maps but do not establish an approach for helping students to assimilate geographical information during their study of the language. This unit was designed to fill that void.

For many students today, geography is just as foreign as the language itself, something really abstract and "foreign." In order for the language and culture to have significance, it is crucial for students to acquire a feeling of concreteness about the existence of the country. German, for example, can't just be spoken "somewhere over there." The challenge then is to get beyond maps for a more memorable experience. After several years of being disappointed with what my students remembered about our treks into geography, I decided to start from ground zero, writing objectives and developing activities.

An Obstacle to Keep in Mind

When is geography learning at its best? When one experiences it directly. As teachers, that is how most of us know about the geography of

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any given country. We've been there! For us geography is exciting and real because we still feel the awe of seeing the Brandenburger Tor or Neuschwanstein or we can remember the diligent efforts at maps, buses, and missed trains that got us to those memorable places. Most students have little or no previous first-hand experience with geography, except the family vacation. For students, geography is often the opposite of what it is for the teacher—laborious and not at all real.

The objective of the following outline is to make geography become concrete and real, and therefore more memorable to students. These activities were developed for first-year high school students of German. The unit can be modified and repeated during the second year. The teacher assumes students have not visited the country and have not studied the geography of the target country and continent.

Activities are used in daily classes over an extended length of time to provide time for students to assimilate information and time for classroom practice. Students should not get the idea that geography is a separate unit which may be forgotten once it is completed just because it is not grammar. Plan to spend five to twenty minutes each day for four weeks. If possible start the geography unit during a less difficult grammar unit, aiming for completion well before the students' thoughts turn to Thanksgiving and December holidays and vacations.

Materials and Resources for the Unit

All of these materials are teacher-made and/or available in a school library. Prepare the following before beginning the unit:

ACTIVITY A: Ditto master of an outline map of the country and surrounding countries or bodies of water. Put no labels on the map. Number each country and all bodies of water that are to be learned.

ACTIVITY B: Overhead projection outline map of the same target country and surrounding countries and bodies of water.

ACTIVITY C: Overhead projection of the printed names of the countries and their capitals in the foreign language. Display in two columns.

ACTIVITY D: Ditto master of a 9 x 11-inch outline of only the target country. Use appropriate symbols to designate states or districts, cities, water, mountains, forests, national capitals as well as the capitals of the states or districts. Define these symbols in an area for the key. Number each symbol on the map outline. Use consecutive numbers and attempt to have not more than 30 geographical features for this first unit. Below the map, list in the foreign language the features to be located. For example: ______ Bonn ______ Elbe. For a homework activity students write in the number from the map which corresponds to the location.

ACTIVITY E: Overhead projection outline of only the target country, including state boundaries and the capital or important cities.

ACTIVITY F: One or two pictures or slides of each geographical item listed in Activity D. Decide which special feature of cities, capitals, and states are to be discussed. Prepare to show pictures of only these selected aspects and restrict your commentary to very brief but interesting details.

ACTIVITY G: Filmstrip in English about the geography. (The social studies department usually has materials of this nature.) Prepare an activity based on the filmstrip that emphasizes the aspects of your unit. My students listen and watch the filmstrip, jotting down only geographical names as they appear in the filmstrip. Spelling is not important as long as students understand what they have written. After the filmstrip, students receive a blank outline map of the country. They then place each geographical location from their list on the map, looking up any spelling necessary.

ACTIVITY H: Jeopardy game. Use geographical information in 4-5 categories for class review in team play style.

ACTIVITY I: Jigsaw puzzle (optional). Make your own from published maps by gluing them securely to corrugated cardboard. Let dry. With a sharp knife cut the maps into 60-100 pieces. Jigsaw puzzles are also available from realia companies.

ACTIVITY J: Review study sheet. Include several exercises in the desired testing format.

ACTIVITY K: Geography exam.

Suggested Master Plan

Day	Minutes	
1	10	Hand out worksheet (Activity A) for homework due day 2. Show students the maps available to them as resources. Students are to list the numbers from the map on a separate sheet of paper, writing in the country and capital or body of water. Students are not to write on the worksheet at this time.
2	20	Collect lists of countries, capitals and grade for accuracy. In class use overhead (Activity B) to practice pronunciation. Teach key words like *neighbor, to the east, capital city,* etc. Ask simple questions in the foreign language. Announce which countries, capitals, etc. the students are responsible for spelling accurately, if any.
3	10	Repeat Activity B.
4	5	As class warm-up use geographical questions without the aid of maps or overheads.
5	15	Use Activity A. Students cut the countries apart, mix them up, and then write the name of the country and capital on each individual piece. Then students put their own jigsaw puzzles back together.
6	15	Activity C. Cover the country column on the overhead and ask for the capitals orally and vice versa. This is also an opportunity to teach the abbreviations of the countries and approach the alphabet.
7	20	Show filmstrip as introduction to the specific geographical features of the country.
8	10	Assign worksheet (Activity D) as homework for day 10. Be sure students have ready access to a well-drawn map.

9	5	As a class warm-up ask five to ten questions in the foreign language about the capitals of various states, the location of cities, rivers, etc. Use a large wall map if possible.
10	10	Collect worksheet. Use overhead projection (Activity E) to practice pronunciation and reinforce location.
11	10	Give brief comments about the geographic size, climate, and population of the country. Students take notes.
12	30	Show appropriate slides or pictures about specific cities, rivers, states, from Activity D.
13	30	Show filmstrip again and carry out the activity you prepared.
14	10	Ask questions to review previous days' material.
15	30	Finish discussion from day 12.
16	5	Assign study sheet due day 18 (Activity J).
17	30	Play Jeopardy for review.
18	15	Check study sheet in class.
19	15	Jigsaw activity with target country (Activity I or see day 5 above).
20	45	Geography Exam.

8

Increasing the Functional Culture Content of the Foreign Language Class

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During the past several years there has been a growing awareness of the necessity of providing more information about culture within the foreign language classroom. The American Council on the Teaching of Foreign Languages has included culture as one of the five skill areas in its Proficiency Guidelines,[1] and instructors are searching for effective ways to improve the culture component of foreign language courses.

In order to strengthen the culture element of the foreign language curriculum, we must first examine two basic principles about the teaching of culture. First of all there are many types of culture, and care should be taken to teach as many types as possible. Nelson Brooks, long known for his belief in the inclusion of sociological aspects of culture in the foreign language classroom, made a distinction between the terms *culture* and *civilization*.[2] According to Brooks, culture is the study of a society, its people, institutions, folkways, and mores; civilization is the study of the history of that society and its achievements in art, architecture, music, literature, and the sciences. In the past, teaching civilization far outweighed teaching culture. Today the teaching of culture and particularly the sociological/anthropological aspects of culture are viewed as most important. In fact, ". . . 'cultural understanding' has become for many citizens the primary justification for the study of foreign languages."[3]

Nelson Brooks further divided the term *culture* into surface culture and deep culture.[4] Surface culture includes the overt elements of society that are evident to almost everyone even at first glance: gestures, clothing, and eating habits are elements of surface culture. Deep culture includes

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elements such as values, institutions, and mores which are not easily discernible and which are more sociological in their composition; the role of individualism or religion in society are examples of deep culture elements. Many effective techniques for the teaching of surface and deep culture have been developed in recent years. Activities such as the culture capsule,[5] the culture cluster,[6] the culture assimilator,[7] the mini-drama,[8] or the cultoon[9] teach appropriate behavior in the target culture while fostering cross-cultural awareness.

Another important category to consider is *functional culture*, a term I use to describe those elements of surface and deep culture as well as civilization which must be learned in order to function while traveling, living, studying, or working in a foreign culture. Elements of functional culture include but are not limited to acting appropriately in everyday situations, using appropriate common gestures, and performing those tasks necessary for day-to-day living such as eating, shopping, banking, and using telephones, mail service, and public transportation.[10]

In addition to the various types of cultural content we must also keep in mind that as a skill, culture is unlike listening, speaking, reading, and writing, which can be taught independently. Culture must be taught in conjunction with another skill and in textbooks it is most frequently combined with reading. While the cultural reading can convey valuable descriptive information about surface and deep culture, the activity is basically passive. On the other hand, the teaching of functional culture is most effective when combined with vocabulary or grammar rather than with reading. While performing communicative exercises and activities designed to teach new vocabulary or grammatical patterns, the student can simultaneously learn to function in a given situation within the target culture.

The teaching of numbers combines well with the teaching of functional culture, for numbers are vital to the performance of many daily tasks. The following exercise combines the teaching of telephone usage in the target culture with the teaching of numbers.

You work as a telephone operator in Mexico City. Your classmates will call Information to find out the phone number of the following persons or places.

MODEL: Jaime Pérez / 66-05-17
Classmate: What is the phone number of Jaime Pérez?
You, the operator: That number is 66-05-17.

1. Carolina Muñoz / 81-75-12
2. National Bank / 26-19-14
3. Federico Lado / 88-15-42
4. Xochimilco Restaurant / 37-04-61

VOCABULARY: Numbers
CULTURAL EMPHASIS: Using the telephone

Learning to use numbers in combination with foreign currency is another important functional culture task.

You are shopping for fresh fruit and produce. Ask the owners of the market stalls what are the prices of the following items. (A worksheet gives the "customer" food items and quantities; another gives the "vendor" prices per kilo.)

MODEL: one kilo grapes / 140 p.
You, the client: How much does a kilo of grapes cost?
Classmate-salesperson: One hundred forty pesetas a kilo.

1. 1/2 kilo apples / 1,30 DM
2. 300 g. green beans / 45 p.
3. 750 g. bananas / 2,50 fr.

VOCABULARY: Numbers, foods, shopping vocabulary
CULTURAL EMPHASIS: Familiarity with foreign currency
Awareness of metric system, market system
VARIATION: Set up a similar exercise with a used car salesperson, client, and foreign cars. Exercise context: What is the price of the green Peugeot? It costs 80.000 francs.

The following exercise combines numbers and telling time vocabulary in an exercise designed for cross-cultural awareness.

Answer the following questions.

1. In Spain breakfast is eaten between 7:00 and 9:00 A.M. And in the U.S.?
2. In Spain offices, stores, and businesses open at 10:00 A.M. And in the U.S.?
3. In Spain offices, stores, and businesses close between 2:00 and 4:00 P.M. And in the U.S.?
4. In Spain offices, stores, and businesses open again from 4:00 to 8:00 P.M. And in the U.S.?
5. In Spain the main meal is eaten in the afternoon between 2:00 and 3:00 P.M. And in the U.S.?
6. In Spain the evening meal is a light meal and is eaten around 10:00 P.M. And in the U.S.?

VOCABULARY: Numbers, telling time
CULTURAL EMPHASIS: Daily schedule, meal times
EXPANSION: Discuss the advantages and disadvantages of each culture's schedule. Have students write out a daily schedule for a visit in the target culture.

Situational exercises are very well suited for practicing functional tasks combined with vocabulary. In such exercises the instructor should assign students to play the various roles.

> You are a student in Bogota, Colombia. What would you say in the following situations? (Instructor should have students shake hands while greeting.)
> 1. You meet your friend Paco in the hall between classes.
> 2. You meet your neighbor Sra. López on the street as she is on her way to do the morning shopping.
> 3. You meet your instructor Srta. García at the shopping mall one Saturday afternoon.
> 4. You are taking your evening walk to the library. You meet your neighbor Sr. Fuentes.
>
> VOCABULARY: Greetings
> CULTURAL EMPHASIS: Proper greeting for time of day and person; shaking hands, touching, kissing upon greeting

The following situational exercise is designed around food vocabulary.

> You are traveling throughout France/Germany/Spain-Latin America. What would you order in the following situations? Your instructor will assign one student as a waiter/waitress and another as the client.
> 1. You are in a café in a small French town. It is very hot and you are very thirsty.
> 2. It is 8:00 A.M. You are in your hotel dining room in Munich.
> 3. You are in Buenos Aires. You have ordered a steak and salad for dinner. What will you drink?
> 4. You are in a bar in Madrid. It is 7:30 P.M. The restaurants won't serve dinner until 10:00 P.M. but you are starving.
> 5. It is the last night of your Paris vacation. You want to splurge on a wonderful meal in an elegant restaurant.
>
> VOCABULARY: Food and drinks
> CULTURAL EMPHASIS: Meal content in the target culture; appropriate food and drink for weather, time of day and culture

Other theme vocabulary that combines well with functional culture information includes:

1. *Dates.* Prepare a matching exercise. Include information about important national holidays, saints' days, good/bad luck days.
2. *Weather.* Exercise context: You are a travel agent and your clients want to know what the weather is like in Paris/spring; Acapulco/summer; Munich/fall.
3. *Ordinal Numbers.* Exercise context: You are directing a tour through Latin

America/Paris. As the tour director, tell your clients where they will be stopping. Your first stop is Caracas/Notre Dame. Your second stop is Bogotá/the Sainte Chapelle. Your third stop is Quito/the Louvre.

4. *Addresses.* Exercise context: You run a pen-pal club. As your classmates call you, give them the addresses of their new pen-pals.
5. *Food.* Exercise context: You are the chef. Tell your assistant what ingredients to assemble in order to prepare the following dishes: *paella/omelette/Kartoffelsalat.*

Exercises including grammatical structures and functional culture can also be devised. The following exercise combines "if" clauses with reading an airline schedule.

Look at the following airline schedule and then answer questions based on it.

DEPARTURE		ARRIVAL	
Mexico City	13:25	Guadalajara	15:05
Buenos Aires	8:50	Montevideo	10:47
Caracas	17:20	Bogota	21:40
Lima	10:15	Santiago	12:22

1. If you were to leave Mexico City at 13:25, at what time would you arrive in Guadalajara?
2. If you were to leave Lima at 10:15, at what time would you arrive in Santiago?
3. If you had arrived in Montevideo at 10:47, at what time would you have left Buenos Aires?

VOCABULARY: Telling time
GRAMMAR: Sequence of tenses with "if" clauses
CULTURAL EMPHASIS: Familiarity with 24-hour system of telling time, familiarity with geographical place names, reading an airline schedule

The teaching of geography combines well with the teaching of comparison of adjectives.

Compare the size of the two countries as in the model.
MODEL: Mexico/El Salvador
Mexico is larger than El Salvador.
1. Chile/Honduras
2. Spain/United States
3. Colombia/Panama
4. Puerto Rico/Argentina

VOCABULARY: Geographical place names
GRAMMAR: Comparison of adjectives
CULTURAL EMPHASIS: Relative size of countries

VARIATIONS: Compare cities within one country; compare target culture cities to U.S. cities; compare target culture countries to U.S. states.

The passive voice can be taught in conjunction with shopping information. Set up a matching exercise providing names of shops.

Where are the following items sold?
cigarettes/stamps/bread/pastries/shoes/fruit/
beef/cold cuts, sausages/newspapers, magazines/eggs
VOCABULARY: Foods, stores and shops
GRAMMAR: Passive voice
CULTURAL EMPHASIS: Shopping customs

Other structural points can also be worked into exercises for functional culture.

1. *Commands.* Using a map of actual target culture city, teach giving directions in conjunction with commands and prepositions of location.
2. *Future tense.* Discuss a future visit to the target culture: I (we) will visit Paris; I (we) will see the Louvre; I (we) will buy perfume; I (we) will eat at Maxim's.
3. *Conditional tense.* Ask or talk about daily activities in the target culture. Exercise context: In Paris/Madrid/Cologne I would get up at 7:00; I would eat a roll and drink coffee for breakfast; I would go to the university in the morning.
4. *Imperfect versus past tense.* Have students prepare a one- to two-minute oral report on a real or imagined trip they took to the target culture.
5. *Subjunctive.* Exercise context: You are a tour director on a trip through Mexico/France. Tell your group what you want them to see and do during their trip: I want you to visit . . . / to buy . . . / to eat . . . / to stroll . . . / to see . . .

If culture is to be an integral part of the foreign language class, then it must be evaluated as frequently and as thoroughly as we evaluate the other four skills. The situational exercise can be readily adapted and used as a test item.

Using complete French sentences, explain what you would order in the following situations. You will receive three points for a correct answer in French. You will receive an additional two points for a culturally appropriate answer and an additional one point for a particularly lengthy answer.[11]

1. You live in Tours. You and your wife/husband are celebrating your first wedding anniversary. You go to a lovely small restaurant for a dinner celebration.
2. You are in Paris. It is 8:00 A.M. and you go to a small café for breakfast.

3. You are spending your summer on the Cote d'Azur. You are in Nice and it is lunchtime. You go to a typical local restaurant.

As these exercises and activities that combine the teaching of vocabulary or grammatical structure with the teaching of functional culture are used, the advantages become evident.

1. Such exercises are brief. The exercises and activities such as the culture capsule, cluster, or assimilator require far more class time to implement.
2. They are easy to prepare, requiring little teacher preparation, research or realia.
3. They are practical since students learn something which will help them function within the target culture.
4. They are efficient, simultaneously teaching culture, vocabulary and/or grammar.
5. They are adaptable. Such exercises can be used to teach or test a variety of topics.

Thus, functional culture exercises are an effective way to increase or improve the culture content of the foreign language course.

Notes

1. *ACTFL Provisional Proficiency Guidelines*. (Hastings-on-Hudson, NY: American Council on the Teaching of Foreign Languages, 1982.)
2. Nelson Brooks, "Culture and Civilization Differentiated," in *Essays on the Teaching of Culture*, ed. by Howard B. Altman and Victor E. Hanzeli (Detroit, MI: Advancement Press of America, Inc., 1974). Re-issued by Heinle & Heinle, 1981.
3. Genelle Morain, "Commitment to the Teaching of Foreign Cultures," *The Modern Language Journal*, 67 (Winter, 1983), pp. 403–412.
4. Nelson Brooks, "Teaching Culture in the Foreign Language Classroom," *Foreign Language Annals*, 1 (1968), pp. 204–217.
5. Darrel Taylor and John Sorenson, "The Culture Capsule," *The Modern Language Journal*, 45 (1961), pp. 350–54.
6. Betsy Meade and Genelle Morain, "The Culture Cluster," *Foreign Language Annals*, 6 (1973), pp. 31–38.
7. Fred. E. Fiedler, Terence Mitchell, and Harry C. Triandis, "The Culture Assimilator: An Approach to Cross-Cultural Training," *Journal of Applied Psychology*, 55 (1971), pp. 95–102.
8. Mini-dramas are culture assimilators in dialogue form. The following texts published by National Textbook of Lincolnwood, Illinois, contain many useful mini-dramas: Arley Levno, *Rencontres culturelles*, 1977; Robert K. Schira, *Kulturelle Begegnungen*, 1982; Barbara Snyder, *Encuentros culturales*, 1975.
9. Genelle Morain, "The Cultoon," *Canadian Modern Language Review*, 35 (1979), pp. 676–90.
10. The culture goals listed by Robert C. Lafayette in his introduction to *The Culture Revolution in Foreign Languages: A Guide for Building the Modern Curriculum* (Lincolnwood, IL: National Textbook Co., 1975), pp. 1–2, would serve well as a list of elements of functional culture. The

Generic Descriptions for Culture in the *ACTFL Provisional Proficiency Guidelines* (see note 1) also provide a basic list of functional culture elements.

11. For further ideas on communicative testing see Barbara Snyder, "Creative and Communicative Achievement Testing," in *Strategies for Foreign Language Teaching*, ed. by Patricia B. Westphal (Lincolnwood, Ill.: National Textbook Co., 1984), pp. 34–50.

9

Contemporary Culture: A Model for Teaching a Culture's Heritage

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Our success in the past twenty-five years in establishing a rationale and a pedagogy for teaching contemporary culture has left us uneasy about the role of the culture's heritage, or what we sometimes call "civilization," in our classes. We have adapted the anthropological model of culture as the shared and learned patterns of behavior that shape a society's life and applied it to everyday existence in a contemporary setting.[1] This view of culture dominates in the first levels of language teaching. Increasingly sophisticated courses in current culture have been added to the advanced curriculum. They supplement, or even replace, the more traditional civilization course which might be described as presenting a chronological panorama with a special focus on the political and social context of artistic and literary monuments.[2]

So exclusive is the attention given to contemporary culture in our professional literature that one might suspect that it has completely displaced the more traditional approach in our classrooms. However, this is not the case. When they have been maintained, advanced culture courses with a historical component continue to attract students.[3] Even if beginning textbooks seldom give much attention to a target culture's heritage, intermediate texts often contain segments devoted to aspects of the culture which are not strictly contemporary. It is a mistake to believe that students are drawn exclusively to today's version of life in the foreign culture. Many of them have a curiosity about the culture's patrimony, and satisfying this interest can often be just as powerful a motivating force as the study of current patterns of life. If we ignore the forces from the past

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which have shaped the identity of a people's contemporary culture, we are only presenting a superficial view. The cultures we deal with in our language classes have a much longer tradition than our own, and consciousness of this heritage is a larger part of present target cultures than in the United States. We are likely to impose on the target culture the ahistorical attitude of our own world view.

Now that we have reached a consensus about contemporary culture, our efforts must be turned to elaborating the theory and pedagogy of teaching the culture's heritage. This will give new vigor to the teaching of history-based culture as well as enrich our understanding of contemporary culture. Our consensus about contemporary culture can also provide a model for our approach to its past culture. Familiar strategies for teaching current culture can inspire a more active methodology than the lecture/textbook format that characterized civilization classes for so long. The first part of this chapter will show how our approach to contemporary culture can guide us in organizing the material that once appeared in traditional civilization courses. The second part will point to some classroom activities inspired by those used to teach current culture.

Formulating a Theory: From the Present to the Past

Three concerns commonly shape our approach to teaching current patterns of life in the second culture: our presentation should incorporate a cross-cultural dimension, should be authentically contemporary, and finally should be truly comprehensive.

The Cross-cultural Connection

The cross-cultural approach is designed to improve students' understanding of both the target culture and their own. It assumes that while we learn to function entirely within our culture as a member of it, attaining an informed understanding is difficult without stepping outside. A point of comparison calls into question unexamined assumptions members of a culture may carry. Coming to the second culture as an outsider gives the language student a perspective its own members may not have. Many authorities suggest that the contrast between just the mother culture and the second may not be sufficient, and that it is useful to bring a third into play. This is true especially when the first two are related, as is the case when Americans study European or some Latin American cultures.[4] Reciprocally, the understanding of patterns in the target culture can break down the American students' ethnocentricity, giving them new insight into their own culture. Cross-cultural communication requires a consciousness of our own presuppositions as well as empathy for the second culture.

The same cross-cultural reciprocity should guide our study of the target culture's heritage. We should consider that at any given moment in the history of a people, they possessed a culture in the full anthropological sense we use when discussing contemporary culture. When dealing with the past we must analyze the whole range of shared and learned patterns of social life we examine when discussing today's culture. For convenience we may treat large blocks of the past as a monolithic culture—the Second Empire, or the Renaissance perhaps—even though we realize that within the continuity of cultural change, a people's culture is never exactly the same at two different moments.

Thus the first element of cross-cultural study will be the relationship between contemporary culture and previous manifestations. The relation is reciprocal. On the one hand, we must look at how the past has influenced the current state of affairs. We should also ask how the present uses its heritage—the image the culture of today has of its past and how this image functions. Some might prefer to label this relationship between past and present configurations of a people's culture intra-cultural, stressing the continuities within an evolving system. We should emphasize that at any given time a culture is a coherent unit that deserves the holistic analysis we use when dealing with contemporary culture. We must look at the past not so much with the historian's concern for events as with the anthropologist's eye for stable patterns of behavior. Neither the past nor the present should be studied in complete isolation. As distinct, but related cultural moments, they can often illuminate each other. This comparative dimension need not be invoked at every turn, any more than cross-cultural contrasts between the U.S. and the target culture would be when studying contemporary culture. A frantic effort to make the achievements of history seem relevant is as counterproductive as pretending that the present has no bearing on our view of the past.

While the most important cross-cultural link we can make is between the current and historical cultural systems, we should not ignore the more obvious one: comparisons between the North American experience and the target culture. Using our own contemporary view as a point of departure, we might examine the image we have of the second culture's heritage (e.g., our perceptions of the French Revolution). In the same manner, we should take into account the target culture's perception of our past (French views today of the American Revolution). In addition, a third field is also open, cross-cultural contacts in the past (such as, French Huguenot influence in colonial America).

Authenticity

Presenting an accurate picture of the second culture has proven to be a constant challenge, but one we have dealt with successfully. All of us have probably had the chagrin of discovering that the statistics on which a generalization was based were out of date, or that some document or artifact that illustrated so neatly one of our points had entered the realm of folklore. Instead of authentically contemporary culture, we were presenting society as it was ten or fifteen years ago. We may not have overcome all the problems of maintaining an up-to-date view of a second culture at a distance, but we are at least sensitized to the issue. Surveys of civilization teachers show that access to authentic current information is one of their chief desires.[3] We are alert to the need to continually update our data base, test the quality of our generalizations, and eliminate inaccuracies and stereotypes.

We should not settle for popularized, romanticized versions of the past, any more than we would take the impressionistic journalism of news magazines as the last word when researching contemporary culture. When dealing with history we are not immune to the problems of maintaining the information quality. We might be tempted to believe that the essence of a culture's heritage can be captured for all times in a textbook. While the events of the past may be fixed in time, our perception of them is not. The available past depends on historians to make documents accessible. But contemporary trends and attitudes motivate our interest in this or that aspect of the past, and inspire reinterpretations of historical antecedents. The same intellectual honesty that drives us to seek out the latest information about contemporary culture should lead us to demand the most accurate information about the past. Our generalizations about history, no matter now objective they seem, are inevitably interpretations based on a selection of facts. We should be willing to test our comfortable certainties in the light of new interpretations proposed by historians, just as we reassess our generalizations about current culture.

The Necessity of a Comprehensive Model

The most valuable contribution of the anthropological approach is the comprehensive model of culture it provides. In the initial stages of instruction presenting the full range of experience in the second culture may be impossible, but our selection should be made in light of an awareness of all of the culture's components. Students who complete our sequence of courses should overcome an early fragmentary view by being exposed to a broader configuration of the culture. This can only be done with the help of some model of the cultural unit such as E. T. Hall's "Map of Culture" in *The Silent Language*, with its one hundred elements, or Howard Nostrand's "Emergent Model," both of which have been influential with language/culture specialists.[4] Nostrand's has the advantage of being quite detailed, while at the same time organized around subsystems which correspond to the ones used by anthropologists. His heading "The Culture," including the value system, behavior traits and world-picture and their expression in art and language, might be called the ideological component. "The Society" includes the sociopolitical institutions of family, class, government, sex, and age roles. "The Ecology" corresponds to the most basic component of culture, the techno-economic adaptation to the environment which allows members of a culture to provide for their material needs.

Just as we would not concentrate exclusively on any one subsystem of contemporary culture to the exclusion of others, we should aim at giving a comprehensive view of the past. The key here is not so much to give an exhaustive account of each subsystem as to show how they interact. No phenomenon is an isolated element, but is best understood as having ramifications at every level of the cultural system. Thus, it is just as much a mistake to isolate the formal qualities of a work of art without considering the political climate in which it was conceived, the social values it embodies, or who bought or produced it, as to never include art in our classes. We may not have a panoramic view of all the subsystems of a past culture, but we should at least highlight some features that have significant implications at every level in order to illustrate the dynamic unity of culture.

A second feature of this anthropological concept of culture, in addition to its integrative nature, works to keep the range of data within manageable proportions and yet comprehensive. Most models point to an area of deeply held values that are a fundamental component of the culture—at once the most pervasive and the most resistant to change. Nostrand, for example, calls them the "ground of meaning, the basis of what makes sense to bearers of the culture."[7] Another model, based on anthropologist Julian Steward's distinction between core and peripheral aspects of a culture, has the advantage of not locating the core exclusively in the ideological level as Nostrand seems to do. According to this model, the core can be envisaged as a pyramid superimposed on the three chief levels or subsystems of culture. The pyramid's base is in the techno-economic level and its summit is the ideological level, with the sociopolitical level occupying the intervening space. The core institutions include elements from all three subsystems, but "the techno-economic factors figure most prominently in defining and forming the strategic features of any society."[8] Our task then is to identify these central elements in the culture's heritage and show their interaction at all levels, from the economic base to their expression as ideology. In practical terms, this means we should give special attention to the value system of the most influential social groups of the era we are dealing with and situate these values in their economic and political contexts.

A final consideration is the contrast between the experience of individuals as they function as members of a culture and a conceptual overview of the culture. In our beginning classes we rightly stress what it is like to live in the target culture and attempt to give students some idea of how to manage should they ever visit the foreign country. Only later do we add more descriptive appraisals of the second culture. It is more difficult to reconstruct the experience of past generations, but the imaginative re-creation of the lives of representative individuals—their daily activities, preoccupations, relationships with others, the setting in which they lived— is one of the most powerful tools for demonstrating the integrative nature of culture. Documents, artifacts, literary works, memoirs, or works of art can be used to summon up the personal experience of the past for students.

To sum up, our presentation of the culture's heritage should take into account the following factors, dosed in terms of our students' level, our course goals, and the available time:

1. We should search out the most accurate information and be aware of the range of interpretations among historians.
2. Using a model that provides a structured inventory of the culture, we should take into account its subsystems.
3. We should feature topics which illustrate the interaction of all subsystems.
4. Stress should be given to the core elements that are most pervasive and resistant to change.
5. The individual's experience of the culture should not be overlooked in our effort to cover its major institutions and achievements.
6. The heritage should be related to the present culture both in terms of its influence on contemporary patterns and the image the current culture holds of the past.
7. Any links (influence or image) with the students' own culture should be explored along with their affective reaction to the foreign elements under consideration.

Activities

Many of the strategies that have been developed to teach contemporary culture can be adapted when dealing with the culture's history. In some cases, we are adapting relatively new activities like culture capsules and assimilators. In other cases, techniques such as role playing and simulations that are used in many disciplines are involved. In still other cases, strategies which have been developed to use documents from popular culture like advertisements and cartoons are applied to artifacts from the past. The pedagogy of contemporary culture favors active involvement over methods that rely on lecture and reading; they have an affective as well as cognitive component, and seek to integrate language learning with cultural instruction. I have found that activities along the following lines can be used with success to involve students with the culture's heritage.

Role playing. Students are assigned identities in the past and asked to imagine their lives: family status, income, work, role in society. By distributing roles along the whole social hierarchy, a microcosm of society at any moment can be reconstituted. If possible, help students visualize their roles by showing art works which portray each role. After they have described the life of their character, they might be asked to tell how their character would react to a crisis or an ordinary event like a marriage.

Simulations and reenactments. These can be short enough to take only a few minutes of class time or elaborate productions that involve extensive research and a number of classes to plan and perform. Historical events can be reenacted or hypothetical ones can be staged. (What if the Estates General had met in 1765 instead of 1789?) Deliberative occasions like trials, political assemblies or artist-patron discussions work well. Careful planning is a must, with the instructor assigning fairly detailed roles and providing a scenario to guide the action. It is especially important to reserve time for a "debriefing" at the conclusion of the exercise to give students the opportunity to analyze and critique their performance.

Dialogues of the dead. The confrontation of two figures who could have never met allows for a less predictable outcome than a reenactment. For example, Louis XIV's ghost returns to Versailles to reproach his successor for not living up to the standard set by the Sun King. The link between present-day culture and the past can be shown if one of the figures comes from today's society.

Assimilators. Students are presented with a situation they might encounter in the target culture along with a series of possible explanations for the foreign behavior pattern or actions they might take to resolve the situation. This activity works equally well when set in the present or past. Some problem that might have confronted members of the past culture is presented; it may be an imaginary but representative situation, or even a real one. Students are asked to evaluate a number of possible solutions to the problem in light of the range of options. If an option more suitable to today's world than to the past is included, students can be encouraged to see how values and attitudes have changed over the years. Too often they unthinkingly try to impose twentieth-century solutions which are completely out of place in the past context. These exercises provide a structured method for focusing on an individual's response to societal problems and make a good introduction to more unstructured role playing.

Films. More films set in the past are attempting to create a documentary-like re-creation of life in some historical era. Ones like the recent *Le Retour de Martin Guerre* or Rossillini's *La Prise de pouvoir par Louis XIV* are examples of this quest for authenticity. The same kind of analysis for studying the cultural content of movies set in contemporary times can be applied to films which evoke earlier periods.[4] Various social institutions like class, sex roles, the family, government, or the economy can be investigated by inventorying them as they are embodied in the characters. The most systematic method is to have students working in groups fill in a grid: along the top are listed all the film's characters, and along the left margin all the social roles to be examined. Once each character has been analyzed in terms of a given role, generalizations about how the role appears in the movie are possible. These generalizations can be compared to those of social historians. The value system can be studied through the movie's plot. The characters' actions—the choices they make, the conflicts that bring them into opposition to each other—are motivated by their values. We must remind students that no matter how "authentic" the film claims to be, such re-creations of the past are invariably shaped by the current culture that produces them. Witness the allusions to recent Polish history that have been read into the Franco-Polish production of *Danton*. Sixty years from now will such films seem as dated as Abel Gance's epic about the French Revolution (*Napoléon*) does today? Historical movies are as much a product of the need to interpret the past as of the documentary impulse. Why does a particular historical epoch attract attention? If the film departs from the historical record, does this accommodate some contemporary attitude?

Works of art. Films by nature project a current view of the past. Works of art produced during the period under study are more reliable as cultural documents. The strategies developed to explore the visual component of advertisements can be useful here. We cannot afford to dismiss the scholarship of art historians, particularly social historians of art. But we must break down the attitude held by many of our students that art works are mysterious icons to be considered only at a reverential distance. The familiar strategies—direct students to carefully describe the content of an ad's illustration, formulate hypotheses about its meaning, and test the hypotheses while seeking any additional information needed to confirm or disprove them—can be used in the initial stages of dealing with art objects. Much art in the past had a persuasive function similar to the visual element in modern advertising. It served as political indoctrination, as affirmation of some religious belief, or as celebration of a particular social class. Just as we show how advertisements are targeted to specific modern audiences, we can study how works of art appealed to the values of their publics in the past.[10]

The following activities can be used to show how images of the past function in current culture:

Advertisements. Ad writers are particularly sensitive to prevailing attitudes and stereotypes. Their success in promoting various products is based on their ability to quote back to the public its own beliefs and desires. Students can be directed to ads that appeal to the current culture's view of its heritage. Sidney Hahn, for example, has compared the theme of tradition in American and German advertising.[11] Students might consider what historical figures or periods are used most prominently, the kinds of products that are associated with the past, and the accuracy of the view of history presented. American ads that refer to the target culture's heritage can also be introduced.

Folksongs. Songs which take historical figures as their heroes or heroines are another source of contemporary allusions to the past. Even though the song itself was probably written long ago, if it remains popular today it continues to shape current perceptions of the past. Did the historical Dagobert merit the bumbling image he has in the children's song "Le Bon Roi Dagobert"? Why should little school children who know nothing of the Merovingian "do-nothing" kings enjoy a song about a seventh-century Frankish monarch? One might similarly study "Anne de Bretagne" or "Malbrough s'en va-t-en guerre."

History textbooks. History texts present not so much popular stereotypes about the past as the official view society seeks to impart to its young members. Primary school texts are often the most revealing because they tend to concentrate on what is considered the most essential, and because they are often more concerned with communicating values than information. Students can be asked to compare a figure or event in the textbook with one in some more impartial source. Does the official view tend to gloss over conflicts or idealize certain figures? What characteristics typify the model ruler? How are other cultures presented? The foreign history textbook can be an ideal teaching tool in global education programs. Students can compare how events in American history are presented in foreign texts to the treatment of their own social science books. Conversely, they can examine the view their own books give of the target culture's past. Finally, by examining the format of the foreign textbooks students can often gain insight into learning styles and teaching methods in the second culture. Is an inductive method based on the analysis of documentary evidence used? Is the history presented as a story, an engaging narrative? Is the text divided into sections and subsections in outline fashion? Are there summaries that seem meant to be memorized?

A series of activities which I have used in teaching the Gallo-Roman period of French history will further illustrate such an approach.

1. (Simulation) Students write a speech Vercingetorix might have given to unite the Gallic tribes in resisting Julius Caesar's invading armies.
2. (Image in contemporary culture) Students examine the image of the Romans in the Astérix comics where the emphasis is often on the contrast between the *irréductibles Gaulois* and the occupying Roman army rather than on the hundreds of years of fruitful synthesis between the two peoples.
3. (Art works) Urban life is explored using slides of the many public buildings constructed during the Roman period—temples, theaters, arena, public baths. Emphasis is on the economic, administrative, and cultural role of the cities, and how these buildings functioned in people's lives. While the most impressive remains are found in the south which the Romans first colonized, even a relatively unimportant town like Lutèce (Paris) had large public buildings which can still be seen (the Cluny baths and the *arènes de Lutèce*).
4. (Work of art) Prepare a study guide to the *Maison carrée* in Nîmes, which was built as a temple dedicated to the Emperor Augustus. Focus on how the Romans adapted the Greek style of temple architecture and the importance of the cult of the emperor in religious and political life.
5. (Role playing) Students write a debate set in the years after Julius Caesar's conquest of all Gaul. A Gaul from Nîmes who is proud to have assimilated Roman culture argues with one from the north where Roman ways have not yet penetrated as deeply and who has little enthusiasm for the conquerors' civilization.

6. (Influence on the U.S.) Compare the Capitol in Richmond, Virginia, to the *Maison carrée*. Thomas Jefferson was much impressed by the Gallo-Roman temple and used it as a model for his design of the Virginia statehouse, one of the first examples of Greek revival architecture which can be seen today throughout America.

I would like to conclude with a reminder that my parallel between teaching contemporary civilization and its heritage is to some extent provocative rather than conclusive. If pushed too far it becomes counterproductive. The subtle balance between the current and past culture is difficult to maintain, but neither should be sacrificed to the other. Viewing other cultures only in terms of our own, which we hope to overcome when studying contemporary cultures, takes on two forms when we deal with the past. The first is anachronism which causes us to project onto the past our present values. In spite of the adage *plus ça change, plus c'est la même chose*, history is not merely reenacted by the same characters disguised in colorful period costumes. The similarities between contemporary situations and past events should be pointed out, but ultimately we must respect the unique specificity of each era. The second danger is considering history too exclusively in terms of its impact on current life. We trivialize the achievements of past generations if they are reduced to their imprint on the contemporary collective consciousness. Great civilizations produced artifacts, systems of thought and belief, events, and personages that are passionately interesting and valuable in themselves, apart from any relation to the present. This said, the challenge remains to define more carefully the balance among the seven components identified as belonging in our civilization courses (including an attention both to contemporary culture and its antecedents), and to sharpen a pedagogical approach that incorporates the result of this reflection.

Notes

1. For bibliographies of teaching culture see the review articles in the ACTFL Foreign Language Education Series: Howard L. Nostrand, "Empathy for a Second Culture: Motivation and Techniques," in Gilbert A. Jarvis, ed., *Responding to New Realities* (Lincolnwood, IL: National Textbook Company, 1974), pp.263-328; and Linda M. Crawford-Lange and Dale L. Lange, "Doing the Unthinkable in the Second-Language Classroom: A Process for the Integration of Language and Culture," in Theodore V. Higgs, ed., *Teaching for Proficiency, The Organizing Principle* (Lincolnwood, IL: National Textbook Company, 1984), pp.179-200.
2. It is difficult to distinguish between culture and civilization. For my purposes here, *culture* is the

most basic term. A civilization is merely the culture of an advanced (as opposed to a technologically primitive) society. In dealing with past civilizations the anthropologist A. L. Kroeber's definition is instructive: "Civilization might be roughly defined as the residue of history when one abstracts the events in history." A. L. Kroeber, *An Anthropologist Looks at History* (Berkeley: The University of California Press, 1963), p.5.

3. See the report of Frank Paul Bowman on his course on France between 1789 and 1968 at the University of Pennsylvania, "Teaching French History in French," *The French Review* 56 (1983), pp.379-384.
4. Margaret Mead, "How Anthropology Can Become a Component in a Liberal Arts Education," in Howard Altman, ed., *Essays on the Teaching of Culture* (Detroit: The Advancement Press, 1974), p.5.
5. Edward Knox, "Report on the Teaching of Civilization," *The French Review* 56 (1983), p.372.
6. E. T. Hall, *The Silent Language* (New York: Anchor Press, 1973), pp. 186-187; and Howard Nostrand, "The Emergent Model (Structured Inventory of a Socio-cultural System) Applied to Contemporary France," *American Foreign Language Teacher* (1974), pp.23-27, 40.
7. Nostrand, p.24.
8. David Kaplan and Robert A. Manners, *Culture Theory* (New York: Prentice-Hall, 1972), p.47.
9. See Tom Carr, "Exploring the Cultural Content of French Feature Films," *The French Review*, 53 (1980), pp.359-368.
10. For a more detailed description of such activities, see Tom Carr, "The Visual Arts in the Civilization Classroom," *Foreign Language Annals*, 16 (1983), pp. 45-51.
11. Sidney Hahn, "Strategies for Increasing Cross-Cultural Awareness," in Renate Schulz, ed. *Teaching for Communication* (Lincolnwood, IL: National Textbook Company, 1976), pp.65-69.

10

Foreign Languages for Business: Career or Culture?

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In mid-October, 1984, a report prepared for the Secretary of Education, Terrell H. Bell, and the National Institute of Education declared, "The college curriculum has become excessively vocational in its orientation, and the bachelor's degree has lost its potential to foster the shared values and knowledge that bind us together as a society."[1]

In foreign languages, where the traditional career application of study has been teaching, a decline in demand for teachers has led to the search for new applications. Among the new directions, foreign languages for business has had considerable success in drawing increased enrollments and training people skilled in a foreign language and knowledgeable about international economic relations. This field differs from the traditional subject areas of foreign language study, namely, literature and linguistics, and explores such topics as economic policy, advertising, and trade barriers. The field has received professional recognition by the establishment of standing committees in such organizations as AATG and AATSP and in a policy statement from ADFL. But the argument still arises that the new focus is too narrow and oriented toward limited career goals. There is the uneasy feeling that cultural values are ignored, an understanding of civilizing heritage lost, and the precious goal of self-understanding will go unattained. In short, this new field is seen as a betrayal of the humanistic tradition of foreign language teaching.

The purpose of this chapter is to show that programs in foreign languages for business are not limited to narrow career goals. The syllabus design readily accommodates concerns for transmitting culture,

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examining the civilizing heritage, and leading students to self-understanding. The subject matter is necessarily different, but the principles remain the same.

Culture

Learning another culture has long been a part of the humanities curriculum. The most important step in undertaking this task is coming to grips with the language of that culture. In ancient Rome, aspirants to higher learning had to know Greek; in the Middle Ages, Latin was the learned language; today many colleges and universities require a modern foreign language. Experts in the business world today acknowledge that language is the key to international enterprise. In his book on *The Cultural Environment of International Business*, Vern Terpstra[2] places his chapter on language at the very beginning, emphasizing the importance of dealing with the target language for anyone interested in doing business abroad.

While language is a prime vehicle for transmitting culture, the study of the economy of another country, even at a superficial level, necessitates taking into account numerous cultural aspects. A brief example is the current move toward regional development in France. A discussion of the twenty-two economic regions requires an understanding of the changes from provincial to departmental structure that occurred during the Revolution. The present return to regions recalls names and territories of the old provinces. In order to comprehend the role of government in French economic matters, one must refer to the historical development of that involvement, which reaches back at least as far as Louis XIV's minister J.-B. Colbert. Advertising is another area rich in cultural contrast. Beyond the humorous blunders that have stymied many export projects (and make good copy for convention speakers), there is the serious concern for what a given culture will find worthwhile and attractive in a given product and its marketing campaign.[3] This can have ethical ramifications, as seen in the recently successful campaign to require the Nestlé company to change its marketing of substitute milk products in underdeveloped countries.

Civilizing Heritage

The liberal arts tradition has long turned to the humanities to provide a body of recorded human achievement that will give each new generation an understanding that can guide new endeavors and prevent the repetition of past disasters. Traditionally a wide variety of literary and historical works has provided material. The core of the liberal arts curriculum has had some coherence based on the areas of study (history, philosophy, the arts, literature, social sciences). But within these areas there has always been considerable flexibility regarding specific works, genres, and even traditions that are to be studied. The relative importance in time and value attributed to each area has varied. If we introduce into this array, through the medium of foreign languages for business, a study of current international economic relations, it is still necessary to consider the historical background against which these relations are evolving. While the difficulties of the European Economic Community and the Council of Europe are known and may lead to amendment of present agreements, it is crucial to reflect on the nationalistic rivalries of 50 and 75 years ago in order to understand the fundamental desire among participating countries to find mutually agreeable solutions.

Self-Understanding

If an increase in self-understanding is a valued outcome of liberal education, the foreign language for business curriculum represents a worthy path toward that goal. By virtue of its concentration on both skill in a foreign language and the subject matter treated, it can lead to a greater realization of human achievement and potential. Such a program is a challenge to mature in reflective activity as well as in relations with others in the community.

It is no secret to foreign language teachers that the elementary and intermediate levels induce learners to reflect on the workings of their native language; this can lead to valuable insights into the nature of human communication and to an understanding of one's own abilities in relations with others. When the threshold of communicative competence is crossed, however, and the content of learning activities becomes more important, the potential for debate over which subjects are worthwhile increases.

Here an argument needs to be made for the liberating influence of business studies.

The attempt to define, characterize, and understand the way peoples manage their economic resources is as likely to lead to self-understanding as the traditional subject matter areas. Comprehending the potential for catastrophic disaster as well as for creative success that human economic initiative can achieve is an objective that fosters self-understanding. Considering two concrete events, the job application and the vote, will demonstrate how practical and humanistic goals are intertwined.

The job application, whether done as an exercise or in earnest, requires an inventory of the applicant's qualifications as well as an anticipation of the prospective employer's background and needs. Drafting a letter of application for a real or imaginary internship challenges the student to demonstrate an awareness of current directions in world commerce, some knowledge of a prospective employer's place in that trend, and an understanding of the cultural setting in which the prospective employer operates. Most important, an assessment of the qualities and skills that he or she might offer requires the student to reflect on personal attributes as compared to societal needs. While it is true that a prospective employer may have tasks for the student intern that do not correspond to the range of concepts learned in the classroom, nevertheless, the intelligent presentation of a candidate's qualities and comprehension of economic realities will draw the prospective employer's attention. To carry out this exercise effectively requires profound self-understanding.

Exercise of the right to vote requires self-knowledge of a different order. Numerous issues of international relations are debated periodically at the national level and in the various states. Prominent people, including the President, governors, legislators, and jurists take public positions on issues such as trade barriers, trade policy, and economic assistance. In order to exercise the franchise intelligently, an individual must become aware not only of the needs of fellow citizens and the home society, but also of the cultures with which one competes. The argument that a competing country unfairly subsidizes certain sectors (e.g., steel, shoes, agriculture), might be offset by understanding that this is a traditional and necessary part of the way the culture functions.

It is important for students to be aware of economic trends in the home culture and how public policy translates these trends in international economic relations. For example, the recent shift in the U.S. economy from the dominance of heavy industry to the prominence of the tertiary sector (services) makes it important to emphasize services in international relations. Until recently the U.S. balance of international payments rested mainly on trade in manufactured goods. Since 1975 there has been a deficit in trade with foreign countries. In the same period a large part of that deficit has been offset by a surplus in the exchange of services.[4] As this sector becomes even more important, it behooves the student to understand how other countries feel about importing more U.S. services and their reasons for or against accepting this.

Again, through dealing with these problems, an understanding of oneself and one's relationship to other cultures is enhanced. Business and economics are rich in material for mature reflection.

Conclusion

Since the Renaissance in the West, the notion has grown stronger that the humanities serve to develop the citizen.[5] It is this ideal that is served by a foreign language for business program, which, while it leads to specific career goals, still transmits culture, reveals a civilizing heritage, and leads to increased self-realization of the individual.

Notes

1. Study Group on the Conditions of Excellence in American Higher Education, as reported in Associated Press reports, October 16, 1984.
2. Vern Terpstra, ed., *The Cultural Environment of International Business* (Cincinnati, OH: South-Western Publishing Company, 1978).
3. H. A. Bouraoui, "L'Art publicitaire," Chapter 11 of *Créaculture* (Philadelphia: The Center for Curriculum Development, 1971), pp.249-278.
4. Nicholas K. Kristof, "New Era in Service Exports?" *The New York Times*, vol.CXXXIV, no. 46, 207 (October 24, 1984), pp.29-30.
5. Commission on the Humanities, *The Humanities in American Life* (Berkeley, CA: University of California Press, 1980).

11

From Grave Rubbings to Maximilian's Journey

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The project described in this chapter grew out of efforts to draw students of a rather large suburban high school into active participation in the recent German American Tricentennial celebration. As social studies and German teachers we shared a considerable number of students and this made an attractive opportunity for some interdisciplinary team teaching. We envisioned our goal to be raising the students' awareness of their cultural heritage and demonstrating the significance of foreign language study. All too often, foreign language students spend years learning grammar, memorizing vocabulary, and getting glimpses of unfamiliar customs without ever grasping the importance of language acquisition to their overall cultural sophistication. A "hands-on" experience seemed one way to remedy this.

We began our undertaking with a survey of the resources available to us in our community and found that they were more than enough to make it feasible. Although this project related specifically to German and the German-American heritage, interdisciplinary undertakings involving other languages and local resources could also be developed. To make the student-centered activities educationally meaningful to both social studies and language students, we agreed on the following objectives:

1. To pursue an integrated interdisciplinary approach in dealing with the contributions made by German-Americans to American society.
2. To raise the students' awareness of and encourage the use of local community resources.
3. To foster active student participation in the learning process through taping oral interviews with German-Americans or business leaders involved in international trade.

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4. To make students conscious of their own ethnic backgrounds and appreciative of the contributions to American culture made by a variety of ethnic groups.
5. To encourage students to recognize the role played by local businesses in international trade.

We divided the work of the school year to include major projects for specific classes in each discipline, activities involving all of our students, and minor projects which were required of each participating language and social studies student. Both teachers presented their students with lists of required projects and a plan for the year's joint activities. One major emphasis was on having German language students and social studies students working together on projects that dealt with the influences of German-Americans on American society. Students responded enthusiastically. They began to discuss among themselves not only our suggestions but also their own ideas for personalizing the project.

The following is a brief indication of the work students could pursue individually. All language projects completed by first- and second-year students could be done in English. Those completed by third-year students could be done in English or German. The projects completed by fourth- and fifth-year German students had to be done in German. Written projects were to be a minimum of 500 words. Oral projects had to be at least five minutes in length, and a written version needed to be submitted to the instructor. The social studies students were able to select their activities from an extensive list. Their written projects were to be a minimum of 500 words and to include a bibliography of at least three sources. Students enrolled in German and a social studies class could do one project for both classes if all criteria were followed. Listed below are examples of suggested projects.

1. Collect memorabilia from the community and/or own home that would reflect German influences or German ethnic backgrounds. Papers could be developed to indicate investigative procedures and/or information gained. Appropriate materials or reports could be displayed on bulletin boards.
2. Use government records that can be related to genealogy (the tracing of family background for German ancestry and developing a family tree).

3. Provide a map of the world with a listing of countries and cities with which a family is associated and indicate which family members are from each area. Refer to the *Address Book for Germanic Genealogy*[1] by Ernest Thode in the local public library.
4. Do an architectural study of buildings and churches in the city. Compare and contrast with German architectural styles.
5. Exchange personal letters with a correspondent from one of the following German cities: Berlin, Hamburg, Hannover, Cologne.
6. Prepare a unit on German foods, eating habits, cultural differences, and table etiquette. A culminating activity could be to prepare a German meal and turn the classroom into a restaurant, following all procedures learned from the study unit. Visit a local German restaurant to experience authentic German food, order food in German, and speak only German all evening.
7. Discuss Thomas Nast's German ancestry and his role in American history. Give 5-10 examples (on separate topics) of his political cartoons. Indicate what influence his political cartoons might have had on the topics discussed. How might his German background have influenced his political philosophy? Provide copies of the political cartoons and a short summary of what each cartoon indicated.

Students were encouraged to read sources in German as well as English. Historical topics dealt with such areas as German immigration in the 1800s, the experience shared by German-Americans during the World Wars, and German influences on American education, science, business, or other areas of interest. Students were working together in a wide variety of activities that required an interdisciplinary, individual approach. Some did oral interviews with German-Americans. Others worked with local business enterprises involved in international trade. A few attended professional meetings, such as a program on global education sponsored jointly by the state foreign language and social studies organizations. More participated in competitive activities such as the National History Day contest, the Omaha area German-American Trade Fair, and an essay contest sponsored by the Embassy of the Federal Republic of Germany. They applied critical reading techniques to evaluate biased accounts of Germany or German-Americans during critical periods in American history such as the World Wars. In addition to reading and writing, other communication skills were stressed when students did oral interviews, developed bulletin board displays, or made oral presentations. Students also had the opportunity to hear and learn from a variety of local community representatives. Among them were the director of an international management services organization for the state of Nebraska, a German prisoner of war who returned to live in Nebraska, and a representative from a local bank's international department who spoke on currency exchange rates and how international transactions are conducted.

Other teaching fields could have been involved, such as a computer-compiled statistical record on German-Americans in Nebraska, or a psychological profile of well-known German-Americans or prominent Germans.

The major projects which included all students or groups of them were (1) a German-American Trade Fair, (2) a unit on German settlement in the U.S., (3) a parent-guest-student evening at school, and (4) a trip to the Amana Colonies in Iowa.

The German-American Trade Fair[2] involved two German classes and one social studies class. It was held at the University of Nebraska at Omaha for ten participating area schools. The trade fair had teams representing German cities and American products competing against each other. It was the task of a five-member American product team to convince a five-member German city that the American company should locate in its city, and conversely the German city's task to convince the American company of the advantages of settling in its city. Each class researched all aspects of its assignment and shortly before the trade fair chose its five team members. The German students wrote letters in German to the appropriate German city governments and chambers of commerce to get as much information as possible. They also used the German Tourist Information offices, the Goethe Institute, and local resources. The social studies classes either created their own product or selected an American company that made a product suitable for export to Germany. They researched the companies selected, interviewed corporate representatives, and visited plants or headquarters, where possible. Each group prepared written materials, visual displays, and audio or video tapes for the competition.

Of the four, this project exceeded all expectations for success. It offered opportunities for students to personalize a learning experience and underlined the importance of language skills for the conduct of international business.

The unit on German settlement was directed at the fourth-year German students. After the basic unit was presented, students were sent to cemeteries with German tombstones to make grave rubbings. The students returned to class the following day and hung the rubbings around the classroom. While sitting in front of the individual rubbings, students imagined that they were the ones whose names appeared on the rubbings. After translating the inscriptions into English, students wrote fictional autobiographical sketches in German depicting the lives of those individuals. Sketches included the reasons for emigrating from Germany, the trauma of the long voyage, the arrival in a strange land, and the motivation to continue the journey to Nebraska instead of settling in Pennsylvania or New York.

The parent-student-guest evening came at the end of the school year. It combined the display of all completed student projects with a special showing of photo-reproductions of the Bodmer collection owned by the InterNorth Corporation. The original water colors by Karl Bodmer, depicting the 1832-34 Missouri River expedition of Prince Maximilian, were at that time also on display in the local museum. The evening also included student skits about famous German Americans, and culminated with authentic German pastries. Over 300 guests attended.

The final activity was a trip to the Amana Colonies in Iowa. This unique community of German immigrants founded in the 1850s has preserved much of its cultural heritage without insulating itself from the larger American society in which it thrives. It thus presents a microcosm of "German-America" that gave our students a living example of what the Tricentennial celebration was about.

Other projects of lesser magnitude throughout the year exposed students to many other diverse activities. These activities were:

1. A joint conference on global education between the Nebraska State Council for Social Studies and the Nebraska Foreign Language Association.
2. The National History Day contest. The theme for the contest was Family and Community in History.

3. The annual foreign language week activities at the high school. Many of the activities related to German-Americans as well as to other ethnic groups. The week concluded with an international dinner for over 500 people.
4. The annual social studies department Ethnic Awareness day, where German-Americans were one of the groups emphasized.
5. A contest on famous German-Americans sponsored by the embassy of the Federal Republic of Germany.
6. A museum visit to view the Maximilian-Bodmer exhibition.

As we evaluated the year-long project, we felt we were successful in achieving most of our objectives. Students were very enthusiastic about their involvement in the trade fair, and two of our four teams won trophies. More important, our students became more aware of the importance of foreign trade for the state of Nebraska through interviews with local businesses and class presentations by business people from the community. Students developed interviewing techniques which resulted in better oral communication skills and increased awareness of local resources.

Students also developed a cultural awareness of German contributions to American society by seeing the Amana Colonies and by being engaged in a variety of research projects. The Maximilian-Bodmer presentation was especially forceful in illustrating to students how a German Prince's visit up the Missouri River in the 1830s had such a profound effect on their own local history. Students now realize what an important role a local museum can play in preserving a part of their own culture.

Research for the History Day projects enabled students to become more appreciative of the contributions made to their culture by German-Americans. Through their interviews with family members in the Omaha area and relatives from other parts of the country, students were able to engage in some research using primary sources. They became more aware of the diversity of their own family backgrounds while interviewing their relatives and collecting memorabilia for their displays. They were also able to place first and second in the historical papers division, and second in the projects division at the district level. One student also placed second in the projects division at the state level and qualified for a trip to Washington, D.C. at the national level.

All in all, we believe the students have appreciated that learning can cross departmental lines and be applied to a variety of disciplines.

Notes

1. Ernest Thode, *Address Book for Germanic Genealogy* (Rt. 7, Box 306, Marietta, OH 45750, 1980).
2. For more information see Karl F. Otto, Jr., "Simulated Trade Fairs for High School Students," *Die Unterrichtspraxis* 16 (Fall 1983), pp. 267–273.

12

Tools for Creating Foreign Language CAI

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The Need for Tools

At all levels, language teachers are creators. Each drill, class handout, and test is a new creation. For the good language teacher, lesson-planning approaches choreography. Yet the spontaneous reaction to students' moods and needs often brings about the complete restructuring of a lesson as our continuing *commedia dell'arte* strives to intertwine culture and language structure in challenging new ways. Enter the computer. Suddenly the habitual sponaneity of lesson delivery must yield to the demands of logic, instructional design, yes-or-no decisions, and record-keeping. The conflict here is not between machines and illogical instructors. Experience shows that teachers skilled in the complexities of natural-language syntax have little difficulty in mastering the simple rules of programming languages. The conflict arises from the investment of time, energy, and expertise needed to make the primitive logical structures of computers *appear* to have the responsiveness and student-oriented flexibility that good language teaching demands.

Teachers have diverse perspectives on what can or should be accomplished by computer-assisted instruction (CAI) in foreign languages. Many hope to capture their own linguistic expertise and cultural knowledge in a computer program that can convey skills, facts, and insights to students in interesting, efficient ways. Or they may want to give students realistic communicative situations in which to acquire and use a foreign language. Since the ability of the computer to comprehend language and respond to reality will always be extremely limited, CAI must be viewed only as a preparation for real communication.

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In order to exploit the computer as an effective extension of the language classroom, teachers must find ways of making it do their bidding. Prepackaged lessons will meet some of the profession's needs, but will never permit the personalized kinds of teaching that emerge from specific constellations of teachers and students. On the other hand, the job of programming one's own computer materials requires more dedicated effort than most language teachers can afford on a regular basis. A few teachers will engage in hours and months of nuts-and-bolts programming, but this can never be the model for the profession as a whole. For the typical language teacher who feels comfortable with computers, but who cannot become a full-time programmer, the answer will have to be the use of *authoring tools*. In computing, "to author" is a jargon verb that covers a broad range of creativity stretching from the typing of lists in a drill program to the elaborate design of animated simulations and tutorials. All of these activities have the same great vice and virtue: they are in some sense removed from the agonies of computer programming. An authoring tool gives a teacher power to create computer lessons at a "higher" level. As Alessi and Trollip have noted, this can be a mixed blessing:

> Compared to a programming language, most present-day authoring systems are not very flexible and force the program to conform to a relatively small number of alternatives. Not surprisingly, then, most programs developed on an authoring system look very much alike. However, because authoring systems are easy to use, require no knowledge of a programming language, and save time in producing a final product, we believe that authoring systems have an important future.[1]

Good language teaching, however, often demands far more than general-purpose authoring tools can currently deliver.

Authoring tools have been available on large computers for decades; many such tools have now been transferred to microcomputers, with mixed results. More of these tools will be developed in the coming years as microcomputers become familiar objects in our laboratories and classrooms. In order to make informed decisions concerning teachers' investments in the process of creating foreign language software, it is useful to survey the advantages and disadvantages of authoring tools for foreign language CAI. What can they offer teachers, and where will they probably fail to satisfy the demands of language pedagogy?

Each teaching situation involves compromises among a host of factors such as cost, effort, convenience, timeliness, and individual preferences and learning styles. Every attempt to select a textbook for a course confirms this rule. Computer programs for language teaching are no exception. CAI often disappoints us because it seems less, rather than more, flexible than the print medium. In selecting authoring tools, language teachers must be prepared to make difficult decisions about pedagogical approaches, graphic design, language processing, motivational elements, and the like. Typical authoring tools for microcomputers on the market today sacrifice some kinds of instructional power in order to provide capabilities in some other area. O'Neal and Fairweather, who helped design what is possibly the most powerful authoring system available today, wisely observe: "The power of an authoring system can be measured by its functionality. The broader the range of functions the system can perform, the greater its power to solve any set of instructional problems."[2] No authoring tool can provide as many functions and features as a good teacher can imagine.

Three Types of Tools

It is simple enough to demand that an authoring tool should be relatively friendly to the new user, but—as those who have learned to use more than one word-processor can testify—one's measure of friendliness changes over time. Here one encounters the classic "threshold-ceiling" problem. A novice user of any computer program wants results immediately, without confusing commands, complex rules of syntax, design decisions, or reference manuals. This demand is easily met by programs that continually display menus of design choices, prompt users for materials, check them for proper formats, and then generate a flawless lesson. Such *template* programs, as they are often called, usually produce a few basic types of interaction: multiple choice, true-false, and fill-in-the-blank. Vocabulary drill programs, for example, often take the form of templates. The amount of time invested is low compared to the amount of lesson material that results. After a few days or weeks, however, the advantages of this low threshold are exhausted. Instructors and students eventually want greater variety and the threshold then becomes a ceiling.

Two examples of highly imaginative and effective templates can be found in the programs STORYBOARD and CLOZEMASTER.[3] These programs allow an author to use short foreign language texts for reading comprehension exercises. STORYBOARD requires students to guess all the words in a story based on a display where all the words have been replaced by asterisks. CLOZEMASTER generates a cloze procedure from the text, asking the students how often a word should be deleted. (The teacher can tell students what rate to choose.) Each new text is simply "plugged in" and used by the same program. The author's real task is to select texts which are short, challenging, and linguistically appropriate to a given group of students.

A more elaborate kind of template program is represented by ***DASHER: An Answer Processor for Language Study.***[4] DASHER uses a system of graphic feedback to point out students' errors in basic grammar and writing exercises. Authors are prompted for instructions, examples, questions, and answers by the authoring program; the instructional program then handles the complete task of presenting items to the student and diagnosing wrong answers. Since full-sentence answers are possible, this template can rely on the creativity of the author to determine whether transformations, substitutions, synthetic sentences, sentence combining, fill-ins, scrambled sentences, dialogues, translations, vocabulary, or even dictation will be used. As with more powerful authoring tools, a number of features such as orthographic checking, messages to the student, availability of help and examples, and the symbols used to indicate errors can be altered by the author without recourse to programming.

DASHER is also typical of template-like tools in that one must accept the basic strategies employed as valid and effective pedagogical devices; otherwise, the tool can be of no value. This means that most templates are relatively easy to evaluate. Often, sample screen displays showing four or five student interactions—especially those where students make common errors—will suffice to establish whether a template is likely to prove useful in a particular teaching situation.

More complex template-like programs, known as *authoring systems*, offer a number of options in the design of lessons. One can often choose to circumvent the endless prompting that predefined templates use and make a number of decisions that drastically affect the flow of a lesson. Nevertheless, an authoring system still retains control over the lesson logic that determines how one frame will follow another. Authoring systems tend to become more complex with the passage of time. Using them may very well become just as difficult as actually writing computer programs, although the final product may be much more impressive.

> A system can be powerful, productive and useable, and still be inappropriate for a given user if it requires such a high level of sophistication and training that the personnel available to the prospective user will be unable to take advantage of these features. Furthermore, if such sophistication can be gained only through very extensive training and long experience, the door to these powerful and productive authoring environments may well be closed for many users.[5]

Here a distinction must be made between the instructional features of the system—screen layout, answer evaluation, and the like—and the design of the system from the point of view of the author. Many systems may produce quite similar lessons, but offer radically different approaches to creating the lesson. Unfortunately, the only way to discover whether a tool is clumsy or efficient is to use it for several days or weeks.

One representative authoring system, the CAI Toolkit, serves to illustrate the kinds of features that can be provided without requiring the teacher to become a programmer.[6] The CAI Toolkit offers various kinds of spacing, highlighting, and character fonts; graphics tools for employing line drawings, rectangles, ellipses, stored shapes, animation, and color; music capabilities; timing of displays; analysis of numerical and textual answers, including compensation for misspelling and false word order; handling of correct, incorrect, neutral, and unexpected answers; branching based on student performance; and character set editing tools that can be used to display almost any foreign language writing system. Since this tool was designed for teaching languages, it can deal with the kinds of interactions needed for teaching structure and reading.

At the most challenging end of the scale one finds so-called *authoring languages*. An authoring language usually has built-in features especially designed for drilling, handling of wrong answers, and scoring. The hallmark of an authoring language is the author's complete ability to determine the logical arrangement of a lesson. No predetermined format must be used. Perhaps the best known authoring language for microcomputers is PILOT.[7] Like many other languages of this type, PILOT has a basic set of instructions which can be modified and combined into sequences to produce programs of varying complexity. The instructions, most of which are mnemonic letter codes, direct the system to do a specific task: i.e., type some information, accept a student response, match a response with the answer, jump to another part of the lesson, or draw an image on the screen. This degree of control means that using an authoring language strongly resembles programming: algorithms must be designed and "debugged," often at the expense of great effort and time. With most authoring languages, manipulating linguistic structures in a systematic way can be a frustrating task.

These three kinds of tools—templates, authoring systems, and authoring languages—overlap greatly. The advantages and disadvantages of each depend on one's goals and computing skills. It is natural to ask whether an authoring language is always better than a template and therefore worth the investment of learning and frustration that goes with learning to program. The answer may well be negative if a specific template (or authoring system) can do an excellent or even an adequate job with far less teacher effort. A powerful prefabricated system that carries out worthwhile linguistic activities may actually perform tasks that no available authoring language can be made to perform. In this case, using an authoring language will produce inferior results with far greater effort. On the other hand, a well-designed authoring system may have built-in features for graphics, sound, or color that meet one's instructional needs precisely. While using these features takes time, the results are bound to involve creative uses of the computer in language teaching.

Even the most versatile of the three tools, the authoring language, remains less flexible than a true programming language and will stifle creativity in some sense. Sophisticated authoring systems avoid this predicament by permitting the author to "exit" temporarily to BASIC or PASCAL or even to another authoring tool. Since most language teachers cannot take advantage of such a feature, and since it is not yet possible to do so on most microcomputers, we will refrain from describing this utopia in detail.[8]

The numbers and types of good authoring systems available to language teachers are improving so rapidly that any listing would quickly become obsolete. This state of affairs gives rise to the kind of cautious optimism recently expressed as follows by Randall Jones.

> With the increasing availability of good authoring software language teachers can write CALI [computer-assisted language instruction] courseware in a variety of ways. They may choose to become adept at using a programming language, or they may prefer to spend more time on the lesson design and less on the program. The state of the art in CALI course authoring is now to the point that virtually any language teacher can write pedagogically sound and useful lessons. The effort required to transfer material from paper to the computer has been reduced significantly. It is important, however, that sufficient thought and planning be spent on the part of courseware authors, making certain that what ends up in the computer is worth the time spent using it.[9]

Jones rightly stresses the need for good lesson design. For new authors, the key must be a firm grip on pedagogical goals, combined with a keen eye for authoring tools with the most appropriate combination of features.

Fundamental Features

Most of the authoring tools now available to language teachers were not designed to assist with language instruction. Many of them can handle nothing more than multiple-choice questions, often with little flexibility in the evaluation of students' responses. It is vital to examine authoring tools with care to see whether they meet the specific needs of the instructor. These needs will differ radically from course to course and from instructor to instructor. Some teachers will prefer to use the computer for drilling language structures, others will aim at diagnostic testing; some will use computers to motivate group activities such as conversation, and a few will hope to create dynamic reading texts or complex simulations of real-life situations. Across this diversity, a number of features are clearly fundamental to good foreign language teaching. In surveying these features, one should keep in mind that no single authoring tool can provide them all.

Textual Graphics. It is tempting to reject a whole series of authoring tools because they do not provide accents and umlauts. In general, it is difficult to work with tools that neglect this feature. Nevertheless, if a given tool has other powerful features not available elsewhere, out-of-hand rejection could be foolish. If a program will aid in the generation of complex adventure games, for example, this unique capability could more than make up for the extra effort involved in finding solutions to the problem of character sets. Software publishers have demonstrated interest in the foreign-language market and can be persuaded to incorporate additional character sets into their products in later releases.

The shape of the characters on the screen is textual graphics at its most elementary. When we move to the display of charts, instructions, drill items, and reading passages, the capabilities afforded us by a good authoring tool become more difficult to define because the computer screen is so unlike the printed page. Although it is often smaller and thus holds less text than a typical book page, the screen can provide new ways of highlighting elements of text: boxes, inversing, color, and movement. Although most of these techniques are used in print, the computer adds the dimension of timing. A good authoring tool will allow an author to focus the learner's attention on words and sentences selectively, depending on student performance, and to illustrate linguistic structures by animating the relationship between parts of a sentence.

Lessons using these capabilities must be individually designed by the lesson author. Rigid tools such as templates have little room for creative freedom and must rely on predetermined graphics that usually cannot be changed. One can only evaluate the effectiveness of textual graphics in a template or authoring system and weigh the result with the tool's other features. A well-designed authoring tool, however, will put all of these elements at the disposal of the author in convenient ways. It should be possible to define windows on the screen which automatically display paragraphs with proper word breaks; the author should be able to erase text in one window without affecting other parts of the screen. Character sets of differing sizes and designs should be available, along with boldfacing, underlining, inverse video, and other focusing devices. Few authoring systems will have automatic means of moving words from one place to another on the screen, but it should be possible to create such effects within an authoring language. Color should be available for judicious use in highlighting relationships and establishing mnemonic links for tutorial purposes.

Our standard for good textual graphics have risen remarkably since the days when computer programs had all capital letters and programmers could blithely ignore punctuation. Without good visual design, students will struggle through CAI, groping for meaning as screens scroll past. An effective authoring tool will anticipate this need and teach a teacher to become a good visual designer.

Language Processing. For drill programs, tutorials, reading practice, and even adventure games, the capacity to handle natural language—usually the foreign language—is essential. Most good authoring tools can compensate for missing punctuation or false capitalization and spacing, many allow for a range of right and wrong answers to be specified by the author, and a few can generate effective diagnostic messages that lead the student toward a correct answer. These are fundamental features of a good authoring tool and should be investigated closely. The literal anticipation of wrong answers is a time-consuming process for the author and often involves logical complexities not immediately apparent. Any general-purpose authoring language should have what is called "partial answer processing" or keyword scanning to aid in this process.

Features which go beyond partial answer processing are not likely to be found in general-purpose tools, but language teachers themselves are beginning to create authoring programs that reach toward more sophisticated ways of interpreting students' responses. Programs that actually analyze a student's language are becoming available now, but they typically rely on tightly constrained linguistic environments in order to reduce the range of speech that must be understood. For this reason, true parsing programs are not likely to become components of authoring languages, although it may be possible to integrate them into carefully conceived templates.

Authoring tools available at the moment are especially ill-suited to generating sentence-level expressions. Many language teachers are strongly attracted to the prospect of using computers to generate exercises and test items based on vocabulary lists. The structures of elementary language study lend themselves to this approach and the need for seemingly endless practice makes computer-generated items a worthwhile goal. Nevertheless, most authoring tools have not anticipated this demand, or make it very difficult to accomplish the task.

In general, it can be said that complex tasks in the area of processing natural language—both production and analysis—require a great deal of computer power and expertise. Authoring tools are not designed for this purpose and many of these tasks are also difficult to accomplish in BASIC. Experiments in the simulation of language comprehension are usually carried out in artificial intelligence languages (LISP, Prolog) and have not yet reached the state where foreign language students can benefit widely from them. When that time comes, there is no technological reason why this kind of power cannot be delivered through a new generation of authoring tools.

Animation and Simulation. Critics of the electronic workbook cite the superiority of those activities classified as "learner-controlled." A child's exploration of geometry through LOGO's turtle graphics is the classic example of such learner control: the student teaches the computer rather than the computer programming the student. One way of meeting the demand for learner control is to put authoring tools in the hands of students themselves. This solution has been used effectively with young language learners.

Computer simulations are another approach to learner control; they challenge the student to control the environment presented by the program. Simulations take a number of forms, including games, problem-solving exercises, and modeling or imitating of environments or activities. In a simulation students may be playing roles where they must guess or provide information to determine the outcome of the experience. When presented with stimuli in a context, the student must analyze them and respond; the program then reacts by creating a new situation based on the response.

Simulations present an appealing direction in foreign language courseware development. Certainly, the benefit offered by a well-constructed simulation is indisputable. It creates a highly interactive and motivational environment; the student learns actively, thereby increasing retention; learning takes place within a meaningful context; and repeated use broadens and reinforces the student's skills and comprehension without being boring. Impressive simulation programs exist for learning to fly a plane, practicing chemistry laboratory techniques, studying demographic trends, and even playing pinball. Unfortunately, there are no really good simulations available for foreign language study, much less authoring tools for creating them.

Simulations with foreign language themes typically have rudimentary game formats, which use insignificant segments of the target language and commonly allow incorrect usage. Moving ahead in producing simulations which can enhance language learning demands an arsenal of sophisticated authoring tools that are quite different from those offered by authoring languages and templates. The computer game construction sets on the market which provide characters, locations, sound effects, graphics, and ways to glue them together into games constitute an excellent model for what effective simulation authoring tools must include. Besides tools for creating and orchestrating scenarios with high quality graphics and animation, there must be ways to handle intelligent, authentic language interaction. Communication with the program in the target language must produce appropriate branching to situations based on past and current student actions. Extensive, meaningful language interaction that simulates conversation poses a difficult problem, but the quality of language interaction in simulations will undoubtedly improve as progress is made in applying artificial intelligence to natural language processing.

Diagnostic Control. The traditional arguments in favor of using the computer as a tutor or drillmaster always list instant feedback on errors; selective branching to frames containing easier or harder material, based on student performance; tireless repetition without the drawbacks of human impatience; and presentation of items in random fashion. CAI authors must not limit their perspectives on effective computer-managed drill to the points on this list. As we explore the ways in which people assimilate information and the requirements for retention over time, new techniques are discovered for enhancing the learning process. For example, *optimization* is an important concept to consider in producing effective drill materials. The term *optimization* refers to the reinsertion of missed items at varying intervals in the "queue" or sequence of items yet to be presented. Simply put, it is a recycling process designed to encourage mastery. Typically, a missed item will be reinserted several times, the first time near the beginning of the queue, again approximately a third of the way down the queue, and again near the end. In this fashion missed items are drilled (and possibly reinserted) until the student masters them. In the case of a very long drill, there is an advantage to breaking the drill into a number of shorter sub-drills. Items not mastered within the sub-drill are then carried over. A useful related technique that can be used in drilling paired items is to re-drill not only the missed item, but, if the answer should indicate confusion with another pair, to do additional drill with that pair as well.

Recent emphasis on proficiency has renewed the demand for careful testing and record-keeping. The computer is an excellent vehicle for such efforts, particularly in the areas of grammar and reading. Systematic, consistent testing is facilitated by the computer's vast potential for storing information, retrieving it according to prescribed categories, recording data about students' performance, and analyzing composite results. The records kept during practice or testing measure performance and guide progress in the course of acquiring knowledge. They also provide information that helps to evaluate the impact and effectiveness of the materials themselves. CAI projects in past years have relied on observation and intuitive feelings about the effectiveness of using the computer in various aspects of instruction, rather than conducting studies which gather hard data to support their assumptions. The trend now is toward keeping more records to find out how students perform, how they use the materials, and what is actually useful to them. Intelligent interpretation of this information will doubtless help refine existing programs and have a significant impact on the design of future ones. Potential authoring tools should therefore be carefully scrutinized for their record-keeping facilities.

Audio and Video Links. Some language teachers remain unconvinced by computer-assisted instruction composed of silent drills and computer-generated graphics that are disappointingly lacking in detail and realism. Even these skeptics find the possibility of linking a computer to a video or audio player an exciting prospect. Recordings can provide the authentic materials essential for sharpening comprehension skills. Yet passive exposure to such materials—just listening to or watching them without prior preparation and recourse to external aids—results in minimal gains and maximal frustration for the student. Effective strategies for meaningful, intensive work with recordings arise from the enhancements provided by the computer: precise control over playback of segments, help utilities (e.g., glossaries, paraphrases, comments), and comprehension checking. Unfortunately, the authoring systems marketed with computer-video interfaces generally support one type of interaction: multiple-choice comprehension checking. To limit the great potential of authentic video to a single lesson format is absurd. Satisfactory authoring tools must be flexible and sophisticated enough to handle a wide range of activities and formats, including creation of on-line aids for the viewer and of exercises based on cloze texts, prediction, simple description, sequencing of scenes, and management of in-class video activities. It is unlikely, however, that such advances will soon be achieved by commercial authoring tools.

Shaping Future Tools

The determined author and the experienced programmer will shape their own tools to meet their creative needs. To do so, they may have to move beyond authoring tools or devise new ones. Meanwhile, CAI materials developed by language teachers will largely be shaped by the available tools. For a time at least, our methods tend to be those of the tools put into our hands, even though we eventually recognize their limitations. The problem becomes how to achieve productivity in CAI without sacrificing creativity. Those who rebel at the realization that not only their lessons, but also their students, are being wedged into templates will look for new approaches that facilitate learning rather than deliver teaching. Foreign language CAI will only provide nondirective access to linguistic and cultural knowledge if the next generation of authoring tools genuinely allows language teachers to work as experts in their own field, rather than as reluctant programmers.

Notes

1. Stephen M. Alessi and Stanley R. Trollip, *Computer-Based Instruction: Methods and Development* (Englewood Cliffs, NJ: Prentice-Hall, 1984), p. 33.
2. A. F. O'Neal and Peter G. Fairweather, "The Impact of Advanced Authoring Systems on CAI Productivity," paper presented at the Man and the Media Conference, Frankfurt, West Germany, June 12-15, 1984, p. 5.
3. Christopher Jones, *CLOZEMASTER: A Reading Skills Program* and *STORYBOARD: A Reading Skills Program* (London: WIDA Software, 1982).
4. James P. Pusack, *DASHER: An Answer Processor for Language Study* (Iowa City, IA: CONDUIT, 1983).
5. O'Neal and Fairweather, p. 16.
6. CAI Toolkit (Provo, UT: Softcat, 1984). See also Dennis Martin and Vardell Lines, "CAI Toolkit: A New Authoring System for Teaching Languages," *CALICO Journal* 1,iii(1983): pp. 43-45.
7. PILOT is available in various versions for most popular microcomputers. Although the language was not designed specifically for language teaching, many versions of PILOT do support foreign language character sets and interfaces for audio and video devices.
8. O'Neal and Fairweather label this a "hybrid" system and describe its implementation in the powerful WISE authoring system, distributed by WICAT Systems of Orem, Utah.
9. Randall L. Jones, "Authoring CALI Courseware," paper presented at the Man and the Media Conference, Frankfurt, West Germany, June 12-15, 1984, p. 19.

13

Maximizing Consumer Video

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While the general public enjoys video cassette recorders for recording regular television programs to watch them at a more convenient time, it may be difficult for foreign language instructors to accept the use of video materials. However, there are great possibilities for meaningful classroom activities in the target language. Anyone can use today's easy-to-operate video equipment to add a powerful component to one's repertoire of instructional strategies.

Even when the material is in English anyone can play the VCR with the sound turned off, so that students can be encouraged to react orally to the visual sequences presented. On some VCRs you can push a button called *audio dub* in order to record student responses over a mike without disturbing the original video footage. This will result in a new video cassette consisting of the original video track and your own audio track in whatever language you choose.

This article will present various proficiency based playback techniques and their integration into the teaching process, sources for prerecorded video cassettes in languages other than English, simple production techniques, domestic equipment, the problems encountered with European tapes and equipment, specialized equipment bridging the gap, the relative popularity of various formats and brands, and finally specific purchase recommendations.

It should be emphasized that this article is based upon a strong belief that using authentic, non-tailored video materials will increase any student's ability to communicate in the foreign language. Authentic, non-tailored materials are defined here as either foreign language materials originating abroad, or produced impromptu by learners of a foreign language, as for example, in a video letter.

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Playback Options

1. *Complete Playback.* Show the entire foreign language video cassette from beginning to end, perhaps even over two class periods when dealing with a longer film. This is perhaps best reserved as an out-of-class assignment with oral reports in answer to very specific questions.

2. *Excerpt Playback.* Preview and show only applicable and stimulating segments, especially when attempting to stimulate oral communication rather than a written report. Do not supply all vocabulary and/or answers, so that students are stimulated to ask questions when confronted with the unknown. It may be better to have students interact orally with you and/or with each other rather than to send them home with complete vocabulary and grammar lists. Foreign commercials are very suitable even from the very beginning of foreign language instruction, at which level it is best not to force students to understand and use every last detail. Let students enjoy discovery and let them pick out what they recognize, perhaps only single words at first, a complete sentence, a question, or a longer description. A commercial could also be used to teach students to support an opinion or speculate on a product's merits.

3. *Playback without Sound.* Again short segments are used to stimulate oral production, but without a sound track. This task is harder, since the student cannot recycle any utterances other than those that you may have provided. Be patient and accept what students provide eagerly. The time for correction is during the drill or acquisition phase and not when you are testing or promoting oral proficiency. Take note of errors and correct later.

4. *Enhanced Playback Utilizing Special Effects.* An activity, object, or sign can be looked at more closely by pressing *pause* in order to obtain a *freeze frame* that can be studied in detail. You may also wish to search for a visual sequence worth reviewing. This can be done by pressing the appropriate *visual search control*, which scans visually what is on the cassette.

5. *Other Playback Option.* Have students tell you what sequence they want to see, which segments they want in *freeze frame*, which in *visual search*. It's good practice, and it's never boring, because students are motivated when pursuing their own goals.

Sources for Foriegn Language Video Cassettes

1. The local video rental club may carry a few titles in French, Spanish or German (e.g., Z in French on CD-video disc, *Robin Hood* in a bilingual English/Spanish version on CD-video disc, and *Fitzcaraldo* in German on VHS cassette).

   Note: video disc players, CD or laser type, are simple playback devices not unlike record players, except that images and sound are reproduced on a regular TV. Players range from $250.00 to $800.00 and discs start at about $20.00.
2. Domestic magazines such as *Video Review* and *Video* may list various sources for foreign language video cassettes like *Survival Spanish* from Language Plus.
3. Non-profit cultural institutes and foreign consulates may have extensive rental libraries.
4. Commercial outlets like the German Language Video Center or Polyglot Productions may offer foreign language video cassettes for sale.
5. Overseas sources can be found in magazines such as the German *Video* magazine. Others are listed in the appendix. Please note that VHS cassettes ordered from overseas may require expensive conversion or special playback equipment as listed elsewhere in this article.
6. Friends, relatives, or even acquaintances overseas may prove to be invaluable sources for prerecorded video cassettes. They can expedite the purchase and mailing of foreign language video cassettes sold overseas. Again, video cassettes obtained from overseas require special playback equipment.
7. Perhaps the most unique source could be a cooperating school in Europe interested in establishing a regular video letter exchange with your school. The whole idea is that students in the U.S. communicate with students abroad. This entails self-made cassettes. Students are encouraged to use the foreign language, but one's native tongue is welcomed by those participants to whom it is a foreign language.

Further information regarding video letter exchanges can be obtained from Dr. Alan Soffin at Temple University, or Kark-Ludwig J. Konrad, at Eastern Illinois University (see appendix for addresses).

A video letter exchange program will not ony provide access to personalized foreign language cassettes from Europe, but will also motivate your students to communicate with their friends abroad.

Video letter exchanges, however, require a special portable VCR and camera if costly conversion equipment ($30,000) and/or conversion services ($3.50 per minute) are to be avoided.

Video Production Skills

1. *Audio Dub.* We are often confronted with video footage unsuitable in terms of the sound track. That's easy to change with a VCR with *audio dub*, which can be used to record a new audio track in the language of your choice. Any video footage, originally in the target language or not, can be changed by using the audio dub feature. With audio dub you can even shoot sequences with the mike turned off and dub in a perfect audio track later. Imagine an episode of an American soap opera with a new audio track in the target language. A sequence of spring impressions, ducks on a pond, or farm animals can receive a new soundtrack produced by instructional staff, or better yet by students. An ordinary piece of videotape can turn into dynamic interaction that is real and not contrived.

2. *Editing.* This procedure requires connecting two video recorders, one machine recording selected segments as the other played the original tape. It is easy to make a cassette containing only what is needed for a specific instructional task and avoid having to search for particular segments on a longer tape.

3. *Video Subtitles.* Video subtitles such as translations or instructions are added with a character generator. This is costly in the world of professional ¾″ video, but not in the world of consumer video. Character generators sell for as little as $79.00 and can be connected to a matching camera and VCR, or may already be included on the camera your school has purchased. Make sure to read the instructions to determine if subtitles can be added in the dubbing process or only during actual recording in the field.

Anyone having mastered these skills is ready for entering the world of video photography, which allows production of original footage.

Video Photography

This level of involvement probably provides the greatest rewards, though the novice may have to read a few instructional manuals and spend a few hours with the equipment before feeling comfortable enough to begin shooting or before supervising student use of the equipment. The video novice is once again assisted by the world of consumer video, since simple and easy-to-use equipment is available. We are close to the simplicity of "point and shoot" right now.

Even if your school currently does not own the latest consumer video equipment, it is worthwhile to be informed so that you can make recommendations. Some instructors may choose to commit personal funds (taking a legitimate tax deduction as long as the equipment is used for professional purposes).

Many Americans are already recording memories of family events. Foreign language instructors can also employ easy-to-use equipment to produce video footage that can be used in the classroom or as parts of video letters to students in other countries. Many scenes recorded in "your own backyard" may help students increase their oral proficiency beyond objects and situations commonly found in a classroom.

A video letter exchange is exciting. The very same sequences function as an introduction to our country as watched by language learners abroad. Naturally you will request interviews from your exchange partners in return. Perhaps they'll show you famous buildings abroad or take you along on a field trip to significant sights like the infamous border with the GDR. The possibilities of video photography and its classroom application are endless. However, all choices of instructional video depend on access to the right kind of equipment, especially when dealing with video exchange partners in foreign countries.

Domestic Equipment

Millions of Americans are avid video fans watching programs prerecorded on one of many consumer video recorders now available to the general public. Consumers eagerly learn a few simple instructions provided by manufacturers of video recorders. Teachers on the other hand are often reluctant to deal with video recorders, perhaps because of complications with video equipment of the professional kind: ¾" U-MATIC.

1. *Institutional Equipment.* Most public schools and institutions of higher learning use ¾" video equipment which is costly, bulky, and not as easy to use as consumer video. The matching cassettes are about the size of a book and generally not available at consumer outlets. Three-quarter-inch video cassettes are also quite a bit more expensive than cassettes for consumer equipment; they are sixty minutes in length, and unsuitable for storing longer programs like motion pictures. It is also true that older ¾" recorders cannot achieve smooth cuts between scenes when pressing the pause button. Resulting blemishes like picture break-up or video snow are removed during post-production, when the original footage is edited down to a usable length.

2. *Half-inch Consumer Video.* The world of consumer video is so much simpler that anyone should feel encouraged to take advantage of it. Half-inch video equipment is available nationwide in even the smallest of towns, and at reasonable prices. After a few minutes of introduction any child can press the record button. If there is any catch at all, it is that video recorders are sold in different configurations, i.e., different incompatible formats.

3. *Formats.* There are only three choices with regard to format:

a. BETA tape is about ½" wide and is housed in a cassette about as big as a paperback.

b. VHS tape is also ½" wide, but is housed in a cassette slightly larger than BETA.

c. VHS-C is identical to the ½" VHS tape, but is housed in a tiny cassette about the size of a bar of soap. A special VHS-C to VHS adaptor is available so that VHS-C cassettes can be recorded or played back on full size VHS decks. VHS-C cassettes are handy for video letter exchanges where weight might be an important consideration.

4. *Related Brands.* Currently about 23% of all VCRs (video recorders) sold worldwide are BETA, and 77% are VHS. Professionals have long known that VCRs are not manufactured domestically and that Sony is the standard for BETA, and both JVC and Panasonic for VHS. Model numbers for Sony, Panasonic, and JVC serve as a key to identical equipment under

brand names other than that of the original manufacturer. The following represents a list of original manufacturers and associated brands. As a rule of thumb it suffices to compare illustrations to establish the relationship between model numbers of different brands within each of the groups below, except of course, the group of unrelated brands.

a. Panasonic VHS recorders are sold under the names Quasar, Magnavox, Sylvania, GE, Philco, Curtis Mathes, J.C. Penney, Olympus, and Canon in the U.S., and Bosch-Bauer, Blaupunkt, Grundig (VHS portable only), Olympus, and Canon in Europe.

b. JVC VHS recorders are sold under the names Kenwood, Sansui and Zenith in the U.S., and Dual, Graetz, Grundig, ITT, Normende, Saba, Sansui Telefunken, Thompson and Uher in Europe.

c. Hitachi VHS recorders are sold under the names RCA, Minolta and Pentax.

d. Unrelated brands of VHS recorders are Akai, NEC, Mitsubishi, Sanyo, Sharp and Sears (U.S. only).

e. BETA recorders are sold under the names Sony, Aiwa, NEC, Sears (U.S. only), Toshiba and Wega (Europe only).

While this list is current, it is expected to change as loyalties change, and as products from Hong Kong, Taiwan, or Korea enter the market.

5. *Recording Speeds*. Consumer recorders of either format BETA or VHS offer a choice of several recording speeds that allow squeezing 3 or more feature length motion pictures onto a single $10.00 cassette. For the best results, choose the fastest recording speed. The recording speeds for BETA and VHS recorders differ, and professional recorders generally only offer the fastest recording speed, which is about two hours for a VHS T-120 cassette.

Equipment Categories

The following guide to equipment is arranged according to the relative usefulness of each item with reference to a specific application. Specific brands and model numbers are indicated for the video novice.

1. *Table top VCRs* are offered by every company selling VCRs. They generally range in price from about $300.00 to about $1,000.00. Budget models are intended for home use and are not recommended for the

foreign language classroom. Instructional use generally requires VCRs with picture perfect freeze frame, picture scan, and audio dub. The choice between BETA and VHS, or between consumer VHS and industrial VHS is irrelevant as long as cassette interface between different departments, schools, or countries is not an issue. It is easier to interchange VHS cassettes because more VHS recorders have been sold already. Table top VCRs are generally useful for indoor playback or indoor productions because they depend on the availability of a 110-volt outlet. Table top VCRs also require a special AC camera power supply, unless it is a Panasonic PV-1730, which offers a convenient camera input for almost any brand VHS camera.

2. *Portable VCRs* are sold by all companies, but often in configurations not suitable for use in foreign language instruction.

Lower priced models do not offer audio dub, clear freeze frame, or useable picture scan. The new expensive Hi-Fi models, on the other hand, lack audio dub for technical reasons. Many portables are limited in the way they can be powered, or in providing sufficient recording time from a single rechargeable battery.

Anyone searching for a high quality portable at reasonable cost should take a closer look at the following models by Panasonic or related brands:

a. The consumer model PV-8110 (Stereo model without tuner)

b. The industrial equivalent AG-2400 (Mono model without tuner)

Both are sold without a tuner, but a universal power supply that works in Europe. However only its European cousin NV-180 is able to record off-the-air in Europe.

Recorders like the NV-180 are for anyone interested in importing cassettes from Europe (see European Video Gap below). It should be noted that the NV-180 is sold in this country, but only with a 220-volt tuner/power supply. Since it is a Panasonic, it is quite easy to find the 110-volt counterpart to begin playback or record sessions with the foreign recorder.

3. *Camera recorders* are sold in both formats and weigh about 5 pounds. One is called BETA Movie, the other Video Movie. BETA Movie uses conventional BETA cassettes, but lacks in-the-field playback. Video Movie allows playback in the field, but is limited to 20 minutes recording time because it uses smaller VHS-C cassettes.

The European Video Gap

Europeans enjoy video recorders as millions of Americans do. They have the same formats VHS and BETA, as well as all the major brands offered in the United States. However, there are great differences that stand in the way of a free exchange of materials or equipment.

Most people know about voltage differences between Europe and the United States, but with video there are also different recording speeds. A VHS T-120 is called an E-180 in Europe, even though both are of equal length. Either cassette will result in two hours recording time on a domestic recorder, and three hours on a European recorder.

Europeans also encode video signals differently for broadcast purposes which affects both TV tuners and VCR tuners. The following groupings are important in recording or playing back foreign video signals.

1. In the United States, Canada, Mexico, and Japan, video signals are encoded in NTSC.
2. In Austria, Germany, Switzerland, and Spain video signals are encoded in PAL B/G.
3. In Great Britain and Hong Kong, video signals are encoded in PAL I. (Some PAL B/G recorders allow PAL I playback, but not recording of PAL I.)
4. In France alone video signals are encoded in SECAM L.
5. In the entire Mideast, video signals are encoded in SECAM B/G, often called MESECAM, or SECAM CCIR.
6. In the entire East Block, video signals are encoded predominantly in SECAM D/K.

Therefore cassettes imported from abroad will not play back unless the equipment is designed for the right encoding system or standard. Different broadcast standards apply in different countries. Importing foreign standard equipment, other than portable battery-operated equipment, is not practical and generally poses problems of voltage compatibility.

The ideal solution would be television sets and VCRs that can decode video signals of any standard. While the industry is moving in that direction, we are at least several years away from such realities. For right now we must depend on either costly conversion services at $3.50 per minute, or the few pieces of specialized consumer equipment that allow bridging the gap.

Bridging the European Gap

The following sections list specialized equipment allowing playback or recording of video cassettes in standards other than our domestic NTSC. Such equipment is available only from a handful of sources (see appendix) and often only in limited numbers, with prices dependent on exchange rates and availability. References to specific model numbers are always indicated in brackets with the foreign standard spelled out.

1. Video cameras are produced as single standard equipment, i.e., PAL cameras will work only with PAL VCRs, SECAM cameras with SECAM VCRs and NTSC cameras with NTSC VCRs. Multistandard cameras are not available.
2. Video recorders on the other hand are available in different configurations:
   a. Single standard VCRs are intended for use in specific regions of the world. Those manufactured for the U.S. are all NTSC and require 110 line voltage. Others are manufactured for other regions of the world. Those with switchable line voltage from 90 to 240 volts can be used in the U.S. if connected to a multistandard TV (see c. below).
   b. Image translator VCRs are regular NTSC VCRs that have been modified to allow the normal NTSC record/playback use, as well as PAL or SECAM playback in conjunction with any NTSC monitor. However, it should be stressed that color, tint, and vertical hold adjustment are required at the TV.
   c. Tri-standard or Multistandard VCRs generally allow reception and recording of PAL B/G and SECAM B/G (Mideast, not France) as well as playback in NTSC, and sometimes recording (but not reception) of NTSC and playback of SECAM L (France). Only very few models have been imported from the Mideast to the U.S. and intended purchase should always be preceded by consultation with knowledgeable professionals, often not including sales staff. The appendix does include a few sources for such equipment. Recommended brands include: JVC (PAL, SECAM B/G, NTSC: HR-7600), Hitachi (10-STANDARD: VT-39-EM), Akai (PAL, SECAM L, SECAM B/G, and NTSC:

VS-2-EGN, or newer model). Note: Tri-standard or multistandard VCRs require a matching TV, and are generally equipped with either a manually or automatically switchable line voltage input. However, do read the instructions before plugging one in.

d. Anyone contemplating video productions depending on portability must choose a single-standard portable. Currently the best choice for PAL B/G is an NV-180 by Panasonic (similar to NTSC AG-2400 by Panasonic). The NV-180 will record and play back in PAL and generally requires a PAL or multistandard TV for full color playback. Curiously enough black and white playback from this PAL portable can be achieved on a regular NTSC monitor (not TV) after adjusting the vertical hold control.

Anyone contemplating video cassette production for both classroom use and video letter exchanges should seriously consider the purchase of an NV-180 PAL Portable, a PAL Camera and a multistandard monitor, which total somewhat above $2,000 depending on camera choice and the size of the picture tube on the TV.

A SECAM model of the Panasonic NV-180 should be available in France, but the PAL version of the NV-180 will play in black and white on any SECAM TV/VCR combination, and SECAM cassettes received from France will play back in black and white on any PAL TV/VCR combination.

3. Tri-standard or multistandard TVs and/or monitors are becoming more available for anywhere from $350.00 to $950.00. Recommended brands are JVC (Av-20-ME), Hitachi (*8-Standard:* CMT 2083), Sharp (7-Standard: DV-1400-SPN, DV-1600-SPN, and DV-2100-SPN), and Toshiba (219-X-3-M), as well as Sony. See appendix for sources. Note: Most newer models sense line voltage requirements automatically, but still, read the instructions first.

There may be many facts to consider, but basically it's all pretty simple since a multistandard TV is just about the same price as a domestic single standard NTSC TV. Even a complete video system of the European kind consisting of a camera, a portable VCR, a monitor and table top VCR for dubbing costs no more than the equivalent domestic system. All multistandard equipment can be used for conventional reception, playback or recording.

It's time we spoke up and asked for equipment that will enhance foreign language instruction. Even when funds are scarce it makes more sense to buy multistandard equipment that meets our requirements, as well as those of other departments.

Alternate ways of financing equipment that helps our students build their oral proficiency are fundraising through candy sales or even the personal purchase of multistandard equipment. After all, it can be used at home like any other conventional domestic equipment and has the advantage of access to Europe by video cassettes. The initial effort of fundraising or personal expenses is far outweighed by the eventual professional benefits. I hope to encourage strongly interested foreign language instructors to take up the challenge by pursuing the benefits of consumer video. It only takes genuine interest, perseverance, and knowing where to turn when advice is needed. And by the way, next time you hear of someone returning from Europe and blaming the X-ray for damaging all those wonderful cassettes that simply don't play back at home, please acquaint them with your findings about consumer video.

Appendix

List of Sources for Cassettes, Services and Equipment

1. Goethe Institute Chicago German Cultural Center 401 North Michigan Avenue Chicago, IL 60611 (312) 329-0915	¾" NTSC cassettes in German or English, some with subtitles. ½" NTSC availability planned. Both PAL and NTSC listings are available. Call or write for catalog and rental policies.
2. German Language Video Center Div. of Heidelberg Haus 7625-27 Pendleton Pike Indianapolis, IN 46226	½" NTSC and PAL cassettes for sale. Catalog available upon request. Also sells image translator VCR.
3. Language Plus 4105 Rio Bravo El Paso, Texas 79902 (915) 544-8600	½" NTSC instructional cassette entitled *Survival Spanish*.
4. Vereinigte Motor Verlage Abteilung Vertrieb Postfach 1042 7000 Stuttgart 1 West Germany	Contact for subscription to *Video*, a monthly magazine in German with excellent articles regarding consumer video, as well as a listing of sources for equipment and original PAL cassettes.

5. Tele Video Oase Basler Strasse 4 78000 Freiburg West Germany	PAL cassette rental and sales, including overseas. Contact for conditions and cost.
6. Video City Am Hauptbahnhof 16 6000 Frankfurt 1 West Germany	PAL cassette rental and sales. PAL and multistandard VCR and TV sales. Contact for sales conditions. Will send via Air Freight. May accept Visa. Check with U.S. Customs about import duties.
7. Hoffman Video/Radio/Hi-Fi Kaiserstrasse 57 6000 Frankfurt 1 West Germany	PAL and multistandard VCR and TV sales. Excellent selection. Contact for conditions of sale and shipping. May accept Visa. Check with U.S. Customs about duties.
8. International Ad Conversion 200 West 58th Street New York, NY 10019	Lowest commercial price for conversion: $3.50 per minute.
9. Institute for Video Exchange Gladfelter Hall, Room 629 Temple University 12th Street at Norris Philadelphia, PA 19122 Attn.: Dr. Alan Soffin (215) 787-7238	Institutional conversion service in connection with video letter exchanges. Contact Dr. Soffin for conditions of services offered. Conversion fee: $15.00 per each 30 minutes. Note: Ideally a video letter should not exceed 30 minutes. (Also: request $25.00 cassette on video letter exchange.)
10. Merlin Engineering Works 1880 Embarcadero Palo Alto, CA 94303 (800) 227-1980 or: (415) 856-0900 (collect)	Digital standards converter at less than $35,000.00, which is considered reasonable by today's standards.
11. Karl-Ludwig J. Konrad Foreign Languages/EIU Charleston, IL 61920 (217) 581-3224 (office) 581-3021 (Dept.)	University video consultant with respect to equipment selection, equipment availability, equipment specs. Will assist any interested instructors in building a video letter exchange program and connected equipment choices. Specs and literature available upon request.
12. Cartridge King 825 West End Avenue New York, NY 10025 Attn.: Sam Fuhrer (212) 749-0961	Multistandard VCR and TV sales. Excellent, competent advice and speedy delivery of merchandise. Some service manuals available upon request.
13. Focus Camera 4523 13th Avenue Brooklyn, NY 11219 (212) 871-7600 (information) (800) 223-3411 (ordering)	Limited multistandard VCR and TV sales. Typical competitive mail order.
14. ABC International Traders 216 S. Oxford Ave. P.O. Box 74917 Los Angeles, CA 90004 (213) 380-4030 (800) 222-4685	Distributorship for electronic equipment. Will not ship to individuals. Selection includes lower prices, quality models.
15. Video Central Inc. 460 Seventh Avenue New York, NY 10001 (212) 947-6960	Newest source for multistandard VCRs and TVs.

16. Lincoln Export 6617 North Clark Chicago, IL 60657 (312) 764-1497	Retail outlet for 110-220-volt overseas products ranging from housewares to video. Ask for Syed Mohiuddin with regard to PAL/SECAM.
17. Tri State Camera 106 Broadway New York, NY 10038 (212) 349-2555 (800) 221-1926	Retail outlet advertising in *Popular Photography & Video Review*. 24 hour shipping, MasterCard, Visa and COD. Will research specific questions about PAL/SECAM equipment.
18. Polyglot Productions P.O. Box 668 Cambridge, MA 02238 (617) 491-3541	Reasonably priced VHS or BETA cassettes of original motion pictures in many languages, often with subtitles.
19. Teacher's Discovery Division of American Eagle Co. 1130 E. Big Beaver Road Troy, MI 48083-1977 (800) 521-3897 (313) 689-9458 (call collect)	VHS travelogue programs in English and Spanish about Spain, Germany, Austria and France (Paris).
20. Miami-Dade Community College Product Development & Distribution 11011 S.W. 104th Street Miami, FL 33176 (305) 596-1364	Original *Survival Spanish* video program package, complete 30 video programs, text/workbook, 4 pronunciation audio cassettes, and scripts.

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Let's Have a Foreign Language Festival. . . A Big One!

James E. Becker and Rosa-Maria Findlay
Malcolm Price Laboratory School, Cedar Falls, Iowa

In the late sixties, a huge foreign language festival took place in one of the large high schools in suburban Minneapolis. Over 3,000 high school students of French, Spanish, German, Russian, and Latin attended. We witnessed that event and were stimulated to host a similar festival in Iowa. Since our high school is much smaller, we knew that it would have to be scaled down and revised. We also knew that much planning would have to come first.

The very first statewide Iowa foreign language festival took place in 1972. Over 1,200 students, teachers, and guests took part. Since this date, we have continued to host the event every two years, changing it on each occasion. This brief article is intended to present ideas that have worked for us and help initiate similar events in other states, regions, school districts, or schools.

Why have a Foreign Language Festival (FLF) in the first place? Our response is simple. We want students to have a chance to have fun in another language and to use it with people with whom they have never spoken before. As February, March, and the spring doldrums unfold, teachers need something a little extra to help stimulate students. A FLF is ideal as it can involve every single foreign language teacher and student as well as many others on the teaching staff.

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Getting Started

It has been said that "He who fails to plan, plans to fail!" To set up a FLF, we suggest seeking the ideas of all the FL teachers who are willing to help plan and work on that day. If you have a city coordinator, state consultant, or other person who serves in a supervisory capacity, that person should have a major role. Hold the festival on a Saturday late in the school year when the weather is likely to be good. The planning, however, must start early in the fall. Brainstorming is an efficient means to get started. Nothing should be written off the planning list, and those ideas that may seem impossible are the ones you might focus upon first in a group problem-solving session. After five festivals we thought that we had done everything, but this year we added a hot air balloon to our kick-off events.

Planning Specifics

We have four FL teachers (two French and two Spanish) in our high school and 215 students in grades 9-12. Our school is the average size for Iowa. The building houses a total K-12 student population of 650, so it has many classrooms as well as a large fieldhouse.

The initial invitation to attend the FLF is sent to all schools in the state. A list of mailing labels is ordered from the State Department of Public Instruction. Available to us through our university affiliation, bulk mailing rates keep the cost of mailing down. (Mailing labels must be in zip code order for bulk mailings.) Our invitation goes out to about 400 schools.

Our own students and guests, exchange students, and workers attend at no cost. With our total expected attendance of 1,500 people, we average 1,250 paid registrations. This money pays the postage and printing costs and buys items for the auctions and for the General Store.

Each school that participates is encouraged to provide some type of entertainment. This may range from a singing group, puppet show, skit, or play to a music ensemble. Whenever possible we schedule each entertainment group twice in two locations. Each teacher who comes with a group is asked to volunteer for particular areas where help will be needed.

Our students make signs of all kinds and colors, searching various catalogs for slogans, illustrations, and inspiration. Each participating school has a sign in its school colors hung in the school lobby (the information is requested on the registration form). The signs are laminated and kept for future years. Very little class time is required to prepare for the FLF. We prefer that students come in after school or during free periods to make name tags and signs and to type addresses. We do, however, take three days before the FLF to finalize student assignments for the festival, decorate the hallways, and let students ask questions about the day. A sign-up sheet is passed around to each FL class. It may take every single FL student to staff the day effectively, but, your own students must be given the opportunity to enjoy the activities too. They might be required to work for two hours during the day. We pay our own students 100 units of our phony money for working since their time for earning money is limited.

Freebies and Orders

Perhaps the most fun for the adult planners is writing over 3,000 letters to various companies for donations. We have had outstanding success. At our last FLF we had over $8,000 worth of goods to give away to students and teachers. We glean addresses from magazines in the library, our own language department files, and wherever we can find them. Over $1,000 is spent on orders from Gessler, Lingofun, the Kiosk, SUMO, World Press, National Textbook, and other firms. This provides us with a good stock of nice products to give away.

The Big Day

The event should be publicized in local and state newspapers. Local radio and television stations should be contacted months in advance. Press releases should be sent out telling of the event. (A write-up about the day's activities should also follow shortly afterward.) The names of the principal planners, organizers, and school officials and student leaders should be mentioned.

The day begins at 9:00 A.M. As students come off the buses, they must know where to go and what to do. This has been handled far in advance. Teachers are sent a complete set of instructions once their application is received. This article cannot provide all sample forms, programs, certificates, addresses, and other pertinent information, but they are available from the authors.

At the registration desk envelopes await each school and have been arranged alphabetically. Students receive language buttons[1] in the color of their language, and small national flags[2] are also placed on the name tags to identify the language they speak. When a student speaks more than one language, we simply add more flags to the name tag.

The day is very dynamic. Although we try to anticipate every possible problem, the success of the day may depend on how well problems are solved on the spot. Suddenly there is no slide show in Room 212; Mrs. Smith has fallen ill; it is too windy for the balloon to ascend from the front lawn of the school. A good rule is to expect the unexpected. We attempt to handle problems with an information center in our school lobby. This table also serves as the International Bank where large color-coded buttons are picked up by persons qualified to distribute our "money." Here guests can find schedules, which are also posted throughout the building.

The FLF is an event that allows students to speak the language they are studying for one entire day. When we are asked what the most important event of the day is, we all agree that it is our conversation center. The entire FLF is hinged upon the center. Here students come to earn "money" by speaking the language with teachers, native speakers, and university students. We discovered early in 1972 that the best means of stimulating students to speak is to pay them.

All conversations are rewarded, regardless of quality or length, provided they are initiated by the student. To make the task easier for native speakers and others who are not teachers, 5 x 7" cards suggest ideas for conversation at each level of language study. At our first FLF, we awarded money throughout the building, creating huge traffic jams. Every artery was plugged tight. No one could move. The following year we solved this problem by developing a conversation center. One of the teachers is in charge of this room for the entire day. It must function well in order for the entire operation to run smoothly. As money is earned here, students are able to go to the General Store (open at 10:00 A.M.). Here the money is spent and then returned to the Information Desk, which also serves as our bank.

The French money is blue, Spanish is yellow, German is green. The International Coupon is white for all other languages and for distributing when students of all three languages attend sessions. When the students arrive and register for name tags and schedules, they are directed towards the conversation center to begin earning "money." We pay 5, 10 or 15 units of money for each conversation (francs, pesos and marks). Each native speaker, teacher, and helper who is to hand out money wears a large colored badge that is blue, green, yellow, or white. We keep prices high in the General Store, thus encouraging students to earn. They may also earn money by attending a variety of language sessions. If the session is not language specific (e.g., a mini-session in Swedish, origami, "How to Eat with Chopsticks," or "How to Tie a Turban"), we hand out the white money. This has the same value as the money for each of the main languages. The money earned can also be saved for the huge auction which ends the day (3-4:00 P.M.).

Every classroom has tri-lingual signs to announce the scheduled sessions. While we plan a wide variety of events, we find the following work best. They are not in any order of importance, however those with an (*) beside them are extremely popular.

*Conversation Center
Game Center
*Vocabulary Center
Culture Centers
 (in each language)
Entertainment Centers
*Speech Contest
Computer Center
Exhibit Center

Mini-Sessions
 (in various exotic languages)
Food Demonstrations
*Quiz Bowl
*Tour de Cedar Falls Bike Race
*Soccer Tournament
Folk Dancing Demonstration
Slide Presentations
Film Festival

Additional Activities

Teachers find coffee and doughnuts in the teacher's lounge. Dictionaries, records, books, and supplementary readers and tapes are given away at a drawing at 1:00 P.M., enabling those who have to leave early to do so. Some students travel 5 or 6 hours to arrive at our school, and we know they must leave early to return home.

We offer a special language auction at 1:00 for those who have to leave early. All other students attend the principal auction at 3:00. We generally hold separate auctions for each language. Most recently we tried to combine all languages. Both worked fine, but good auctioneers are important. College teachers are usually willing to do this as it provides good public relations for their schools and lets them get to know secondary teachers. Students bid just as they would at any auction. A microphone is a necessity and the school auditorium or fieldhouse are the best places.

After our first three festivals, we sought to upgrade the event. We added a speech contest and a music contest. Both take a lot of work to organize and to judge and we later dropped the music contest. We present all contestants with printed certificates made expressly for the FLF. We award large trophies for the Tour de Cedar Falls bike race.

We set up a large Mexican restaurant in our cafeteria for the students at cost. We have also invited schools to set up booths to sell food for their language clubs. We invite a local cheese store to sell a large variety of foods. We either invite an imported candy company or else buy items for raising funds for particular classes in our school. Grilled bratwurst is sold in front of the building by either a language club or a class and is always popular. We do everything we can to feed the students, since there are few restaurants within walking distance. This includes purchasing 300 chocolate eclairs and cream puffs and selling them at cost between 9 and 10 A.M.

We like to decorate heavily and provide atmosphere. Regional costumes of YFU, AFS or other students is encouraged. Local citizens from other countries are invited and provide food demonstrations, mini-sessions in exotic languages, or lectures. Professional musicians come and stroll through the halls playing the violin, guitar, or trumpet. Schools sometimes provide these from among their own students. Harmonicas, accordions, and jugglers are included in the entertainment. This past FLF saw an area called *La Place du Tertre* set up in front of the school, complete with large patio umbrellas, artists of all kinds, and musicians. From the budget we paid the artists a nominal fee, to enable students to have their portrait sketched, cut out with scissors, or painted.

Conclusion

A FLF will be a big investment of your time and effort, but the rewards will be great. The many persons working together should bring about a spirit of camaraderie and esprit de corps that cannot be matched by any other activity. We hope that you will be moved to plan and host a similar FLF for your students, community, and state.

Notes

1. Available from Halmast Studios, 1619 E. Lake St., Minneapolis, MN 55407.
2. Available from Gessler Publishing, 900 Broadway, New York, NY 10003.

15

Immersion Weekends: The Next Best Thing to Being There

Bettye J. Myer and Cheryl A. Wellman
State University College of New York at Fredonia

The development of listening and speaking skills in a foreign language requires a great investment of time and energy. To create situations where such proficiencies can grow without transplanting people in a foreign setting is an ongoing challenge for language teachers. Holding an immersion weekend in the foreign language is one response that has been successfully implemented at the State University College in Fredonia, New York, during recent years.

Fredonia students and faculty who attended the French or the Spanish immersion weekends would describe the experience in terms of various recreation activities, good food, fellowship—in the foreign language—among students and faculty from many departments in the college. The college lodge provides a relaxed setting away from the English-speaking environment, where participants can live in French or Spanish for a sustained period of time without great expense. The budget need not be large, but the time and energy commitment on the part of the organizers is not small.

Goals

Those of us involved in teacher training may have goals for an immersion weekend that extend beyond those of classroom teachers. The following objectives were established for a weekend in French:

1. to develop listening and speaking skills in French;
2. to create a cultural atmosphere representing the French-speaking

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world (i.e., Canada, Haiti, Belgium, and France) through the use of films, videotapes and participation in dances, meals, singing, one-act plays, a treasure hunt, and other recreational activities;

3. to create an environment where faculty, staff, and students from any department at the college can meet in an informal setting with the common goal of speaking French;
4. to develop leadership skills in students (language club members, future teachers);
5. to give alumni who teach French in regional schools the opportunity to share their language skills and cultural knowledge;
6. to acquaint students with local native speakers.

Several factors that contribute to a successful weekend are: a relaxed setting; the presence of a few native speakers to provide cultural and linguistic input; willingness of all to speak only the language; additional language sources—films, records, video cassettes; good meals; physical activities to balance the mental effort of speaking only a foreign language; and plenty of options.

Student Leadership

It is possible for college students to take the initiative for arranging and conducting a weekend with a minimum of help from faculty. Two Fredonia students decided they wanted to organize a Spanish weekend similar to a successful French weekend that had taken place the previous year. The local Spanish faculty was very supportive. With cooperation from students and teachers, the weekend resulted in additional interest in an already active Spanish Club. Plans are underway for a second Spanish weekend in the spring of 1985, despite all the work involved.

Remembrances of a French Weekend

Once we set foot inside the college lodge, the rule of the game became "Ici, on parle français." During the ten-mile journey from the Fredonia campus to the rustic, unheated ski chalet where we would spend the next forty hours, it occurred to me that we might pass a silent weekend in a linguistic rebellion. Yet a *coup linguistique* of a happy sort took place as we stepped inside the lodge: all twelve overnighters began speaking French.

The long hours of preparation during the previous months were richly rewarded. A cheerful freshman with only five months of foreign language study behind her won the treasure hunt, and wore the treasure (a racing cap inscribed "équipe Française") with pride throughout the remainder of the weekend. A fourth-term French student announced after the weekend that during those forty hours she had "started to talk" French. Continuously throughout the weekend she had sought me out to announce, "C'est très amusant!" Gone forever was the frustration of a German major whose French vocabulary and structure surfaced more slowly than she would have liked.

Among the triumphs of the weekend were several culinary delights—*quiche*, *crêpes*, *coq-au-vin*, and *cerises flambées*. The twelve student overnighters served an elegant meal for forty people on Saturday evening complete with candlelight and flowers. The assistance of a native speaker on the Fredonia faculty and another French guest was invaluable.

The films *Le Ballon rouge* and *Les Borgnes sont des rois* were well received. Two events were the outstanding high points of the weekend: folk-dancing to the music of "The Newton Street Irregulars," a group of faculty musicians, was pure delight (the chairman of the geography department called dances in French) and an auction of French prizes conducted by the chair of the French department. Frenzied bidding for records, caps, and posters was done with conterfeit *francs* that had been distributed at the start of the weekend. (Anyone overheard speaking a language other than French was subject to losing his or her funds.)

Helpful Documents

Invitations and announcements in the foreign language set the tone for a French weekend. In addition to the translation of the schedule which follows, examples of other documents in French are appended to this article: an invitation to area teachers, a publicity spot in the student newspaper, an information flier, and a contract to be signed by participants commiting themselves to speak only French.

Schedule for the French Weekend

FRIDAY 7:00 P.M.
- leave Fenton Hall for the chalet
- distribution of money by the management of the regional branch of the French Bank of SUC, Fredonia
- refreshments, games, songs
- two French films: *The 400 Blows* (Truffaut) and *A Day in the Country* (Renoir)

SATURDAY
- dawn nature walk (optional!)
- French breakfast
- program to be announced
- introduction to soccer
- treasure hunt: follow the trail!

12:00 lunch (French menu)
1:00 departure for the football game (for those who wish)
1:00 to 4:30 free time: games, reading, outdoor walks, preparations for dinner, tables to set and decorate
5:00 snack (fruit and *petits pains au chocolat* if possible)
- French film or slides
- songs, greeting the new arrivals
- auction

7:30 French dinner with singing at the table dishes (to be done rapidly)
9:00 folk dancing to the music of the "Newton Street Irregulars"
11:30 (or shortly after)— French film: *Shoot the Piano Player* (Truffaut)

SUNDAY
- It depends! Breakfast is certain!
- poetry, walks, philosophy
- French records
- cleaning up the chalet

11:00 A.M. return to the university

Have a good trip home!

Summary

A successful immersion weekend depends upon many factors. The most important seems to be the cooperation of faculty and students in creating a relaxed atmosphere that provides sufficient linguistic support to sustain the efforts of novice speakers. With such good will reigning, take the plunge. Your efforts will be far-reaching!

Appendix

Letter of Invitation

14 septembre 19—

Chers collègues:

Les professeurs de français et le Cercle français de Fredonia ont le plaisir d'annoncer un week-end en français au chalet de l'université du 5 au 7 octobre. Cette immersion en français est destinée aux étudiants et aux professeurs de Fredonia aussi bien qu'aux professeurs des écoles des environs. Vous êtes invités à participer à tout le week-end ou au samedi soir seulement.

Le chalet se trouve à 12 miles de Fredonia dans un site tranquille près de Brocton. La description du programme prévu vous permettra de comprendre un peu l'esprit du week-end—une expérience en français où l'on s'amuse ensemble.

Si vous voulez être des nôtres, répondez à l'adresse ci-dessous. Les professeurs qui voudraient aider à organiser des jeux, des chansons ou quoi que ce soit seront accueillis à bras ouverts; veuillez nous contacter par écrit ou par téléphone. La date limite pour réserver votre place est le lundi 24 septembre.

En attendant d'avoir de vos nouvelles, nous vous prions d'accepter nos sentiments les plus sincères pour une année scolaire prospère.

Ad for Student Newspaper

UN WEEK-END EN FRANÇAIS
LE 5, 6, 7 OCTOBRE

Étudiants, professeurs, amis francophones! Voulez-vous parler français dans l'ambiance du chalet de l'université un beau week-end d'automne?

$15.00 Week-end complet (à partir de 19h00 vendredi à 11h00 dimanche)

ou

$ 5.00 Samedi soir seulement (dîner, danses folkloriques, films)

Renseignements et réservations au laboratoire de langues avant 17h00, le 24 septembre. Paiement au moment de réserver.

Information Flier

UN WEEK-END EN FRANÇAIS
au chalet de l'université SUC Fredonia
le 5, 6, 7 octobre

Départ: Vendredi, le 5 à 19h00 (7h00 du soir) de Fenton Hall
Retour: Dimanche, le 7 à 11h00 du matin
Moyen de transport: Mini-bus
Articles à apporter: Sac-à-dos ou couvertures, matelas pneumatique
Vêtements chauds! Pyjamas chauds et chaussettes!
Serviette, articles de toilette
Jeux, disques français, poésie
Deux paires de chaussure (au cas où il pleut)
Un crêpier (si vous en avez un)
Instruments de musique
Livres (2 ou 3 heures libres samedi après-midi)
Amis francophones!

Prix: 1) WEEK-END COMPLET $15.00
(repas, trésor, prix, danses folkloriques, 3 ou 4 films)
ou
2) SAMEDI SOIR SEULEMENT $5.00
(après 18h00 pour le dîner à 19h30, danses folkloriques, et film)

- -

(à détacher et à rendre au laboratoire de langues)

Nom ______________________ Adresse ______________________

Numéro de téléphone ______________________ Âge________
Paiement: $15.00 Week-end complet ou $5.00 Samedi soir seulement
Méthode de payer: En espèce (argent comptant) ou chèque banquaire payable à __________
Date limite pour payer: Avant 17h00 (5h00) lundi, le 24 septembre.

Promise to Speak French

*** SERMENT DE PARLER FRANÇAIS ***

Moi, soussigné(e), accepte de parler français pendant la durée du week-end du 5, 6, 7 octobre sous peine d'amende. Je comprends que l'argent distribué aux participants à l'arrivée au chalet sera repris d'après la règle de la banque régionale française de SUC Fredonia au cas où je parle une langue autre que le français.

____
(Signature de participant)

Signé ce ________________________ septembre 19—

____
(Signature de témoin)

16

Central Indiana's Foreign Language Collaborative: An NEH Experiment

Thomas A. Alsop
Ben Davis High School, Indianapolis
Clayton Baker
Indiana University at Indianapolis
Daniel Briere
Indiana Central University, Indianapolis

During the summer of 1982, a project funded by the National Endowment for the Humanities invited foreign language departments at institutions of higher learning to take the initiative in establishing autonomous collaborative groups at the local level. As members of such a group, interested foreign language teachers on the elementary, secondary, and post-secondary levels might (1) keep up-to-date in their fields; (2) have low-cost, locally-based opportunities for professional development; (3) benefit from professional contact with colleagues in diverse specialties and at different levels of practice; and (4) concern themselves with improving the quality of the professional work done by local colleagues.

A local group of foreign language teachers applying to participate in the project was asked first to establish an *ad hoc* steering committee whose membership would represent all educational levels of foreign language instruction. Our *ad hoc* committee met for the first time in Indianapolis during the fall of 1982. It consisted of twenty-one foreign language teachers of French, German, and Spanish: twelve from the secondary level; eight from the university level; and one administrator from the Indiana State Department of Public Instruction.

The committee surveyed the central Indiana area and found there were 346 full-time and part-time foreign language teachers in the elementary and secondary schools of the area, and 45 full-time and part-time

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faculty members on the post-secondary level. Foreign language enrollments on the university level were 1,218 and enrollments at the elementary and secondary levels were 9,981. The *ad hoc* committee also focused its attention on defining areas of concern common to all foreign language teachers. Commonly agreed-upon concerns of the central Indiana group were: (1) curriculum; (2) professional development of faculty; (3) promotion of foreign language study within the schools and universities.

The area of curriculum needs was further subdivided into the following categories: (1) a core curriculum for foreign language teachers; (2) help in using computers in foreign language education; (3) support groups in the local schools; (4) curricular articulation between secondary schools and colleges; (5) information on careers in foreign languages; (6) foreign languages in the elementary schools; (7) a foreign language materials resource center; and (8) an oral based curriculum.

Since the Indiana Department of Public Instruction was in the process of adopting language textbooks for the next six-year period, the *ad hoc* committee decided that the local group could have its most immediate impact in curriculum. The committee then sent a one-page flyer to announce the first general meeting to be held on May 14, 1983, at Indiana University at Indianapolis. All foreign language teachers in the central Indiana area were informed of the purpose of this local group and were provided with a copy of the meeting agenda. Teachers were asked to respond to the committee's invitation.

At this general meeting, the state foreign language consultant reviewed briefly the guidelines for foreign language textbooks in the state. The approximately 50 teachers who attended the first meeting met in individual interest groups to discuss how listening, reading, writing, speaking, and culture should best be presented in foreign language texts. Each group then reported its recommendations to the general meeting, and the *ad hoc* committee published a newsletter listing these specific recommendations. This newsletter was sent to all foreign language teachers in the area, State Superintendent of Public Instruction staff members, administrators of area schools, and members of the state-wide textbook adoption committee.

At the second meeting of the Central Indiana Committee for Foreign Language Study, the 50 teachers in attendance divided into interest groups which included curriculum, professional development, and promotional concerns. Additional meetings dealt with concerns such as computerized instruction, and foreign language conversation practice. The promotion committee met later to plan and direct a Central Indiana student essay contest on "Why Study a Foreign Language?" Winners of the essay contest were presented prizes by the Mayor of Indianapolis in the spring of 1984. Money for the prizes was donated by various local business establishments.

A third general meeting of the Central Indiana group took place on the first Saturday of May 1984. The principal theme of this meeting was foreign language methodologies. The group focused its attention on the Rassias method and the Total Physical Response method of foreign language instruction. During the general session, two films illustrating these methods were viewed by the entire group and a general discussion followed. After the general session, local teachers demonstrated the Rassias method in a classroom atmosphere. Teachers were asked to attend a session which illustrated the method in a language other than the one they taught, and then a similar session in their own language. The interest and enthusiasm which resulted among the teachers has led Indiana University at Indianapolis to sponsor a three-day seminar by Professor Rassias which will be held in March, 1985.

The Central Indiana Committee for Foreign Language Study planned its fourth general meeting for December 1, 1984. Held at a local area high school, the meeting involved a discussion of utilization of computers in foreign language instruction.

The future of Central Indiana's Committee for Foreign Language Study looks promising. Its members now have a forum in which to address common concerns and to promote activities of mutual interest to all foreign language teachers. Since group members are close geographically, they are attuned to the community's pulse and are in a position to respond immediately to local language issues, and to design publicity to promote foreign language study. Proximity of members encourages better attendance at meetings and greater local contact among teachers of the various languages. The feeling of isolation which many language teachers feel is mitigated by their contact.

As an outgrowth of the *ad hoc* committee's resolve to define goals, a position paper was designed, printed, and distributed in the spring of 1984. In it, the public image of foreign language study is unquestionably the main area of concern. To promote public awareness, the committee is exploring strategies to open communication with the community's business and political sectors. Foreign language study is needed in Indiana, a state intent on increasing its marketing efforts overseas. The committee hopes to organize lobbying groups in order to develop language study as a political issue. With its base in Indianapolis, the capital of Indiana, the committee has access to political representatives and opportunities to express its concerns. To date, 25 to 30 percent of the foreign language teachers in the local area have attended at least one general meeting sponsored by the group. The *ad hoc* committee hopes to attract more participants, and a newsletter serves as a means of solidifying membership and attracting prospective newcomers.

The activities of the Central Indiana Committee for Foreign Language Study are a positive result derived from the impetus gained by the announcement of the NEH grant in 1982. Further programs of this local group of foreign language teachers can only enhance and strengthen the study of foreign language and literature, and other states or regions may wish to use its activities as a model.

17

The French Language Teaching Assistant Program: Pedagogical Techniques and Administrative Problems

Kenneth A. Gordon
Central Missouri State University, Warrensburg, Missouri

The Department of Modern Languages at Central Missouri State University is typical of language departments at many regional state universities. Though the staff is small, most faculty members have a terminal degree. Historically, the department has provided many service courses. Majors and minors often combine their language study with a sequence in business or prepare a teaching certificate. No graduate training is offered. However, the department conducts its own summer study programs in France and Mexico.

Enrollments in the department have not only held steady, but have shown some increases in recent years. Financial exigencies of the university have precluded the hiring of additional regular staff. In order to supplement the staff, the French section of the department has turned to the teaching assistant program administered by the Institute of International Education (IIE).

Selection of the Proper Candidate

IIE is located in New York at the United Nations Plaza.[1] Working under a grant from the U.S. Information Agency, it serves as a clearinghouse for dossiers from French and West German university students who wish to teach in the U.S. The French Ministry of Education, the West

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German Pedagogical Exchange Service of the Standing Conference of Ministers of Education and Cultural Affairs, and the West German Fulbright Commission work in cooperation with IIE.

During the 1983-84 academic year approximately thirty-five institutions participated in the IIE program. After initial contact, the host university receives an award information sheet. This questionnaire serves to confirm the institution's interest in the program and to give IIE a clear idea of the needs and resources of the department. In early March six to eight dossiers are sent to the host department. The candidates have been ranked by officials in their home country in terms of level of study and faculty evaluation of their work. If none of the candidates seems appropriate, additional dossiers may be requested. After receiving notification of the candidate selected, IIE contacts the candidate by letter and often also by telex. This letter specifies the terms of the award (teaching duties, salary, etc.), and requires acceptance or rejection of the award within one week of receipt. If the candidate declines, the institution's second choice is contacted. Once the process is finalized, IIE bills the host school $100 per candidate placed.

The candidates who apply for teaching assistantships vary in background, however they normally have a *D.e.u.g.* or *Erstes Staatsexamen*. Some students will have additional university training. However, based on our experience with the French candidates, this is not the norm. The exact duties of the assistant vary depending on the university. Most often, the assistant teaches several courses, participates in departmental support activities, and may enroll in a class or two.

Selection of the most appropriate candidate depends primarily on the anticipated use of the assistant's skills. If the assistant will be placed in charge of several classes, it is obviously best to find someone with previous teaching experience. We have found that most of the French assistants have spent one year in the United Kingdom at a secondary school. While these posts are normally that of teacher's aid, they still provide initial contact with the classroom situation.

Some of the assistants also indicate that they have special abilities. These may include the knowledge of other languages, musical talent, an interest in dramatics, etc. Skills of this nature might be of particular interest given the goals and needs of the department.

Acclimating the New Teaching Assistant

For the majority of the foreign teaching assistants, the IIE assignment is their first experience in the United States or at least their first stay of any significant length. If they are coming to a small college town in a rural setting, as is the case of CMSU, the degree of culture shock is staggering. We try to arrange for our assistants to stay in a graduate dormitory for the first term rather than making off-campus arrangements. Most international students also live in the graduate dorm, thereby giving our assistants a chance to make friends with the other foreign students as well as Americans. With the dormitory as a base, assistants gradually become aware of the varying aspects of campus life. They have the option of remaining all year or leaving after the first semester. We feel it is very important to provide a comfortable living arrangement for our teaching assistants because an unhappy assistant is bound to reflect this discontent in class. As part of the "moving in" process we also give short tours of the campus and the city.

As one might anticipate, the most common problem is homesickness. The fact that we have two assistants alleviates this problem somewhat. We try to provide some "at home" atmosphere by means of French club trips, French movies and restaurants. Though these activities may seem minor, they do have a positive effect on the teaching assistants' attitudes.

Other problems can range from bank transfers which never arrive, to two assistants' incompatibility. Anything can happen. Since our department is small, our teaching assistants look at the coordinators as not simply supervisors, but colleagues to call upon for resolving any problem which might develop.

Techniques of Training and Supervision

The most important task of the teaching assistant supervisor is to ensure competent instruction in the courses. At CMSU supervisory duties are shared by two members of the regular French staff. Since the department is small, supervision can be done on an informal basis.

We begin our training program with an introductory session of about three hours.[2] One of our first goals is to provide a profile of the typical CMSU student. At CMSU one finds a situation which is quite common at schools other than large land-grant research institutions and well-endowed private liberal arts colleges. That is, students usually have shown only average ability in high school and seldom have experience in studying a foreign language. The foreign language teaching assistant often finds it hard to imagine students who have reached the university level with little or no foreign language training. Clarification is needed to equate the freshman year with the proper level in the French school system. The teaching assistant quite often incorrectly views the freshman year as equivalent to the first year of the *D.e.u.g.*

We next turn our attention to the specifics, reviewing the different courses offered and describing the goals and philosophy of our program. We have experimented with assigning various courses to the assistants. They seem to do best in the first introductory course and the advanced conversation classes. The first beginning class does not cause the assistant to wonder what the student already knows. We warn them not to judge the class by the performance of the *faux-débutants*. On the other hand, the advanced conversation class is composed of a motivated group of majors and minors, and offers unlimited possibilities for creative teaching strategies.

We give our assistants specific instructions and guidelines for each of the courses they will be teaching. Here are some general suggestions we make regarding the basic introductory courses.

Too often the assistant feels that if all eyes and ears are not fixed on the teacher, learning is not taking place. A major effort is made to change the orientation of the assistant from teacher-centered to student-centered activities, and this is a radical idea for most assistants we have employed. We offer a number of communication-oriented activity options such as small group work and personalized questions. The reaction of the assistants range from true enthusiasm to a polite smile and nod. In an effort to maintain a cordial supervisor/teaching assistant relationship, these techniques are simply suggested. However, if they are repeatedly ignored, a detailed lesson plan is distributed and the teaching assistant is required to use these techniques. In such a situation we feel that the class benefits from exposure to these other methods, though the assistant rarely becomes convinced of their effectiveness.

During our orientation sessions, we also review the content of the first several lessons of the text. Currently, we use Harris-Lévêque, *Basic*

Conversational French. We explain how to introduce and drill a dialogue, conduct pattern drills, present new vocabulary in the pattern drill, and give attention to the way grammatical concepts should be introduced. The linguistic preparation of our students is often weak, so some consideration of aspects of English grammar is needed before the problem of French grammatical concepts may be tackled.

Assistants often have a difficult time establishing a proper pace in the course. They seem equally divided between working too quickly and not fast enough. Therefore, we provide a day-by-day syllabus for the first time they teach the introductory material.

At CMSU there is no general foreign language requirement for graduation. A student may use one three-credit language course as part of the general studies requirements. There are also a very small number of programs requiring foreign language training. Thus, our enrollments are dependent on student perception of the quality and value of teaching in our department. Second and third courses are particularly crucial. Students taking these classes are usually interested in the language, and can often be encouraged to complete a minor if they have had positive experiences. For this reason, we have avoided giving our teaching assistants second- or third-semester courses the first term they are employed, while their ability to establish a positive classroom atmosphere has yet to be tested.

As important as the pre-session orientation meetings are, the subsequent meetings are equally important. It is imperative that the assistant feel that the meeting is productive and not just routine. We normally prepare an agenda several days in advance and ask the teaching assistants if they wish to add any items.

A general staff meeting is held every three or four weeks. Again, the small size of our department enables us to have relatively few such meetings, for many items can be discussed in the course of informal contact.

At the staff meetings we review the chapters coming up in the next few weeks and point out the difficulties students may experience. We also continue to stress the need for variety in classroom activities and teaching techniques. We review original handouts prepared by the assistants, discuss the success of these items in class, and suggest modifications. After a few weeks, small quizzes such as *dictées* are written by the teaching assistants without supervision. The coordinators continue to preview unit tests until they feel that the teaching assistant understands how to compose and balance an exam. Some master this after writing two or three exams—others, unfortunately, never learn. Results of the most recent exams are discussed, as are the problems which might have arisen during administration of the exam.

Both classroom observations and student evaluations are an important part of the training process. We generally do two observations. The first observation is done after approximately eight classes, and is announced. For the second observation, we simply tell the teaching assistant about two-thirds of the way through the term that an observation will be made within the next several days. We follow rather standard categories for the basis of these observations, such as: teacher-dominated vs. student-dominated activities, interest level, variety of activities, teacher "bearing" in the classroom, involvement of the entire class in activities, use of methods suggested at the staff meetings. Prior to the observation we distribute a form to our assistants which shows the basis on which their class will be evaluated. We also try to have a follow-up conversation the same day as the observation.

Student evaluation forms are distributed at the end of the term and held until grades have been submitted. The teaching assistant reviews the forms privately and then a conference is held with the supervisors. We ask the teaching assistant what comments on the evaluations were surprising, and use these comments as a point of departure for discussion of the assistant's work. Some of the negative comments can be discounted as simply the students' need to release normal frustration. If there is an abnormally high number of negative comments, we discuss this with the teaching assistant, while still trying to emphasize the positive aspects.

During the spring term, the use of classroom observation varies, depending on the teaching assistant's previous performance. In most cases, spring term guidance is limited to staff meetings, informal discussions, and student evaluations.

At the end of the year we also ask the assistants to complete a written evaluation of the supervisory program. We request their opinion of the training sessions, staff meetings, and extent of supervision. But we try to make clear early in the year that we are always open to any suggestions the assistants might have about the program.

Conclusion

As with any teaching technique or methodology, the teaching assistant program at CMSU has experienced both successes and failures. Most important, the program has provided an opportunity for the department to utilize native speakers as instructors during a time in which even adjunct faculty are hired sparingly. The youth and energy of the assistants is certainly another advantage, particularly in the organization of extracurricular activities.

There have been drawbacks to the program. Some teaching assistants fail to understand the importance of arriving in class on time or consistently ignore university regulations regarding the times reserved for final exams. In addition, there may be scepticism regarding suggested teaching techniques. Most of them have learned English under the grammar translation method and thus may scoff at other techniques. On occasion, the assistants mistakenly feel that as native speakers they are automatically good teachers.

What is the final *bilan*? The values of the program certainly outweigh the drawbacks. Clearly, it is best to be able to staff courses with a full-time experienced faculty composed of both native and non-native speakers. However, in those situations where this is impossible, the use of the native speaker teaching assistants is a viable option.

Notes

1. Some of the background material concerning IIE is summarized from the brochure entitled "Foreign Language Teaching Assistant Program" published by the Institute of International Education, obtained by writing to IIE, Office of English and Special Services, 809 United Nations Plaza, New York, NY 10017.
2. The following list includes some of the recent literature on the training and supervision of teaching assistants:

Barnett, Marva A. "Peer Observation and Analysis: Improving Teaching and Training TAs." *ADFL Bulletin* 15,i(1983), pp.30-33.

Di Donato, Robert. "TA Training and Supervision: A Checklist for an Effective Program." *ADFL Bulletin* 15,i(1983), pp.34-36.

Donahue, Frank E. "A Texas Model for TA Training." *Die Unterrichtspraxis* 13,ii(1980), pp.141-49.

Ervin, Gerard L. "A Training Program for New TAs in Russian." *Russian Languge Journal* 35,cxxi-cxxii(1981), pp.27-33.

——— and Judith A. Muyskens. "On Training TAs: Do We Know What They Want and Need?" *Foreign Language Annals* 15,v(1982), pp.335-44.

Franck, Marion R. and Michael A. Desousa. "Foreign TAs: A Course in Communication Skills." *Improving College and University Teaching* 30,iii(1982), pp.111-14.

________ and Fabián A. Samaniego. "The Supervision of Teaching Assistants: A New Use of Videotape." *Modern Language Journal* 65,iii(1981), pp.273-80.

Goepper, Jane Black and Marty Knorre. "Pre- and In-Service Training of Graduate Teaching Assistants." *Modern Language Journal* 64,iv(1980), pp.446-50.

Nerenz, Anne G., Carol A. Herron, and Constance K. Knop. "The Training of Graduate Teaching Assistants in Foreign Languages: A Review of Literature and Description of Contemporary Programs." *French Review* 52,vi(1979), pp.873-88.

Russo, Gloria M. *Expanding Communication: Teaching Modern Languages at the College Level.* New York: Harcourt Brace Javanovich, 1983.

________ "Training for TAs." *Improving College and University Teaching* 30,iv(1982), pp.171-74.

Schultz, Renate A. "TA Training, Supervision, and Evaluation: Report of a Survey." *ADFL Bulletin* 12,i(1980), pp.1-8.

Central States Conference Proceedings

Published annually in conjunction with the Central States Conference on the Teaching of Foreign Languages

Strategies for Foreign Language Teaching: Communication • Technology • Culture, *ed. Westphal* (1984)
The Foreign Language Classroom: New Techniques, *ed. Garfinkel* (1983)
ESL and the Foreign Language Teacher, *ed. Garfinkel* (1982)
A Global Approach to Foreign Language Education, *ed. Conner* (1981)
New Frontiers in Foreign Language Education, *ed. Conner* (1980)
Teaching the Basics in the Foreign Language Classroom, *ed. Benseler* (1979)
Teaching for Tomorrow in the Foreign Language Classroom, *ed. Baker* (1978)
Personalizing Foreign Language Instruction: Learning Styles and Teaching Options, *ed. Schulz* (1977)
Teaching for Communication in the Foreign Language Classroom, *ed. Schulz* (1976)
The Culture Revolution in Foreign Language Teaching, *ed. Lafayette* (1975)
Careers, Communication & Culture in Foreign Language Teaching, *ed. Grittner* (1974)
Student Motivation and the Foreign Language Teacher, *ed. Grittner* (1973)

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